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A CATALOGUE
OF
EARLY PRINTED BOOKS
Illustrated with Woodcuts

together with a few

BLOCK-BOOKS

and

Manuscripts in the style of Block-Books
(with over One Hundred Illustrations)

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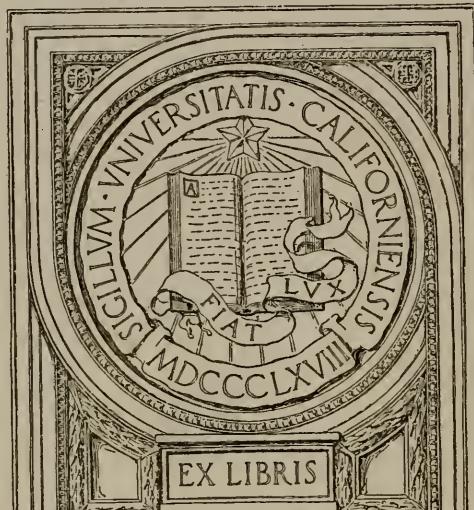
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A CATALOGUE

OF

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ILLUSTRATED WITH WOODCUTS

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The collection of Early Woodcut Books I offer in this Catalogue is most exceptional in its range. In its entirety it would serve as a splendid nucleus for an Art Museum, or for a Memorial Library. It could not have been got together had it not been for enforced sales during the period of the War when there was a fall in prices.

BLOCK-BOOKS

1 [APOCALYPYSIS S. JOANNIS].—*Fol. 1a* : [blank]. *Fol.*

1b : Conu'si ab ydolis p. predicacionē b'ti iohānis drusiana et ceteri | *At end (Fol. 48a)* : Cum autē orōnē fecisset b'ts iohā | nes tanta lux sup' eū emicuit qd' | nullus i eū respicere potuit Hic ē | b'tus ioh'es de quo dñs dixeat ad pe | trū sic eum nolo manere donec ve- | niā In sepulchro eius nichil nisi | manna iuentum est qd' usq; hodie | scaturire ternitur :— || [verso blank]

A GERMAN BLOCK-BOOK OF THE MIDDLE OF THE XVTH CENTURY, consisting of 48 xylographic blocks (c. $10 \times 7\frac{3}{4}$ inches), the accompanying text cut with the design in bold gothic letters, each printed in brown ink (? by rubbing) on one side of a leaf; all with the ORIGINAL COLOURING as when first issued. On the blank backs of some of the leaves are explanations of the pictures, written in a neat XVth Cent. hand.

Sm. folio, LARGE COPY, the leaves measuring $11\frac{3}{4} \times 8$ in., or more exactly, 295×205 mm. Some lower edges of the leaves have been strengthened by plain paper on the blank backs, but otherwise untouched, having never been tampered with nor removed from its almost contemporaneous binding.

Bound in wooden boards covered with dark red-brown leather, elaborately stamped on front side with borders and

[APOCALYPsis S. JOANNIS], continued:—

£ s. d.

panels composed of circular stamps of stags, flowers in lozenges, leafy sprigs, acorns, scrolls with maria, etc.; the obverse side of an entirely different design, being covered with large ogee compartments formed of single lines and reinforced with a peculiar hammer-shaped ornament of various forms, repeated at intervals, the compartments having in centres a quadruple lozenge with rampant lions and floral ornament. There are embossed centre- and corner-pieces of a shell design, in brass or latten; each of the latter deeply engraved with the ejaculation: ihesus und maria hilf: the two leather and brass clasps are also engraved with mir (?) in much larger letters [Germany, ? Bavaria, c. 1455-65] 2750 0 0

Schreiber and Sotheby look upon this as the fourth edition while Heineken thinks it is the second, but it must be understood that the precedence of the editions except those which Schreiber denominates first and second, is provisional. With the exception of these two all the six editions were printed from different woodblocks and differ materially as different manuscripts were used as models.

Schreiber (*Manuel de la Gravure sur bois*) places the various editions in three groups. His first three editions form Group A; his fourth edition forms Group B; his fifth and sixth editions form Group C. Although he places these groups in this order of publication, he admits that both groups B and C contain evidence of having been copied from earlier manuscripts than those in Group A.

The above copy, and the copy described below, are therefore not duplicates but essentially distinct productions.

This copy is one of the rare copies in the FIRST STATE, with the horse on sig. D coloured black and the word "pallidus" omitted, the inscription reading "Equus | ypocrisis est |". In the later impressions of the same blocks, these words were cleared away from the wood, leaving the scroll blank, which appears thus in most copies. "Cet premier état est assez rare, car bientôt cette inscription défectueuse fut tout à fait enlevée de la planche, de sorte que dans la plupart des exemplaires il n'y a que la banderole vide."—Schreiber, p. 164.

It should be noted that the present copy is not amongst those enumerated by either Sotheby or Schreiber.

The latter authority's own copy of the second edition of the present Block-Book (wanting the first 6 and the last 3 leaves, and having some 20 of the others mended and made up) sold in 1909 at Vienna for the sum of £3,580.

The British Museum copy (formerly George III's) has the last leaf in facsimile and measures 280 x 200 mm. The leaves of the present measure 295 x 205.

The following inscription inside the front cover considerably adds to the interest of the volume, demonstrating that the binding itself was executed before 16 May, 1495—in all probability soon after 1478, the date of the MS. in the volume: see below. "Jodocus Bractschedl plebanus in ergolting singularis fantor (?) nr. nobis librū hunc legauit ad dei honorē ac marie virginis diue hantnō conuentus utilitatem. Qui quid' vita functus est 16 die Mens' majj Anno salutis M°. iiiij^c lxxxv Prefatus iudocus pluriū annorum principis georgij pedagogus."

Bractschedl's pupil referred to was undoubtedly George Duke of Bavaria, called Dives or the Rich: born 1455. Founded Ingolstadt University 1472: died 1503. He married Hedwig, daughter of Casimir IV of Poland; his daughter married Rupert, Elector Palatine, in 1501.

Ergolting or Ergolding, where Bractschedl was parish priest, is a

village a few miles from Landshut. The Convent to which this volume was bequeathed is apparently that of Seldenthal (Selgentall, Selingthal, or Salntal: Cistercian order) in the suburbs of Landshut: founded by Ludmilla in 1231. The Duke George is there buried. The University of Ingoldstadt founded by him was transferred to Landshut in 1800 and thence to Munich in 1826.

. See illustration A.

The following important pieces are bound up in the same volume :

(1) AQUINO (S. Thomas de). *Fol. 1: Postilla fratris thome de aquino In job feliciter incipit. . . . Fol. 103: (Colophon) . . . Anno | Mille-simo quadringentesimo septuagesimoq' rto. per di- | scretum Conradow fijner d' gerhuszen artis impressorie | magistrum. | [verso blank] Gothic letter, 42 long lines to a page, without signatures or other marks, but quires count as follows :—[a-h 10, i-18], l 1 a blank is cancelled and cut away = 103 ff. Hain *1397 mentions a Tabula of 4 leaves preceding the text, but which he had not seen. Pellechet 1001 records only the Bibl. Nat. copy which apparently contains those leaves. Proctor 2461*

Esslingen, C. Fyner, 1474

(2) TRACTATUS de Occultatione Viciorum sub Spem Virtutum. *At end : Explicit tractatus bonus et vtilis de occultatione viciorum . . Anno domini Millesimo quadringentesimo septuagesimo octauo Die lune . . dominicum palmarum. [Appears to be mainly compiled from GODFREY of VITERBO, died c. 1190.] MS. on paper, double columns of gothic letter, red and black dated 1478*

(3) APOCALYPSE, described above.

(4) AURBACH (Joh. de). *Summa de Sacramentis. F. 1a: [blank] F. 1b: Pro capitulis libri facilius requirendis. F. 2a: Summa magistri Johannisi. De | aurbach. Vicarii. Bambergensis. | . . F. 49b: (Colophon) . . . a Ginthero zeiner de Reutlingen. artis huius ingeniose magistro. | in vrbe augsensi impressus feliciter. A partu virginis salutifero | anno currente Millesimo quadringentesimo sexagesimo-nono. Gothic letter, 35 long lines to a page, without signatures or other marks, but quires count : [a 10 (last blank cut away), b-f 8]. First leaf (Table : printed on verso only) mounted, having had lower blank margin torn off. Lower corner also torn off last leaf, mended, but a few words missing. The Second or Third book printed at Augsburg. Hain *2124. 49 ff. Proctor 1522. Pellechet 1599 Augsburg, G. Zainer, 1469*

(5) GERSON (J. [Charlier] de). *Fol. 1: Secunt' oclusiōes de diuersis materiis moralib⁹ vtilies valde posite p' mgr'm | johāne⁹ de gersona . . Incipit prologus. | . . Gothic letter (as No. 1 above), 42 long lines to a page, without signatures or other marks, but quires count [a 8, b 10, last blank], initials painted in red (none printed). Hain *7641. 17 ff. (this has 18 with blank). Pellechet 5149. Proctor 2469. Type 1 [s. n., Esslingen, C. Fyner, c. 1473-4]*

2 APOCALYPSIS S. JOANNIS APOSTOLI. BLOCK-BOOK OF THE XVth CENTURY, ON 48 BLOCKS IMPRESSED ON ONE SIDE ONLY, and each block separate (not pasted together), WITH CONTEMPORARY COLOURING CHIEFLY IN BROWN, RED, PURPLE AND BLUE, neatly inlaid on stout modern paper. Sm. folio, bound in green morocco extra, with broad and rich gilt borders inside and out, joints, g. e. *Saec. XV, circ. 1460 1500 0 0*

A very fine copy of the fifth issue according to Schreiber. It is in extremely fine condition.

3 BIBLIA PAUPERUM BLOCKBOOK. *Biblia Pauperum, sive Historia Veteris et Novi Testamenti in figuris.*

Sm. folio, consisting of 39 leaves (of 40), of the first issue (according to Schreiber), each containing a woodcut in five compartments, three in the centre and one each at top and bottom, the latter surrounded by text; the last leaf missing and two others slightly defective, and a few slightly washed in yellow in parts, but not so as to obscure the designs; for the most part in unusually clean and sound condition; bound with two other works (described below) in old vellum (portion of a liturgical MS.)

[Bruges? about 1450] 2500 0 0

THIS IS A MOST DESIRABLE COPY of the earliest and perhaps most celebrated of the blockbooks, having the blank backs not pasted together, as is often the case.

M. Schreiber, the latest and most authoritative exponent of xylographica, in his important *Manuel de la Gravure sur bois et sur métal*, describes ten distinct editions or varieties of this blockbook, the above (though he does not include it among his list of copies known to him) BELONGING TO HIS FIRST. He is careful, however, to point out that there is not a single edition which can claim to be the first in point of date. But referring to the above edition, designated by him the first, he asserts: "la beauté de celle-ci lui donne la prééminence entre toutes les éditions qui nous sont restées," and further: "Les planches de cette édition, comme je l'ai dit auparavant, sont exécutées par un main très habile et il semble qu'un seul graveur ait fait tout l'œuvre."—See Schreiber, *op. cit.*, Vol. iv, pp. 2 seq. and vii, pl. 41.

According to Graesse, the designs were executed by Roger of Bruges, disciple of Jan van Eyck.

Most of the copies of this edition known are imperfect, only five, of which three are in public libraries, being complete.

* * See illustration B.

Bound up in the same volume are:

1. ARS MORIENDI

Sm. folio, comprising 12 leaves containing 11 remarkable full-page woodcuts, 3 of which are in contemporary colouring, the others lightly washed with sepia, but not so as to obscure the designs; with accompanying printed text in Latin [Cologne, N. Gotz, c. 1477?]

Extremely rare and interesting. The only copies mentioned by Schreiber (V, 3370) are those in the British Museum and Apel (at Erlitz, near Leipzig), libraries. The wonderful woodcuts are from the same blocks as those in the earlier blockbook editions.

2. ROLEWINCK (Werner). *Fasciculus temporum. With woodcuts.*

Strassburg, Johann Prüss, 1488

Hain #6937; Proctor 533.

4 — the same. Fourth issue according to Schreiber. 24

CONSECUTIVE LEAVES OUT OF 40, EACH PRINTED ON ONE SIDE OF THE PAPER, inlaid to folio size, blue Levant morocco extra, g. e., by Lloyd [s.n., Netherlands and Germany, c. 1460] 600 0 0

The FOURTH EDITION according to the details given by Schreiber. The leaves consist of signatures *h* to *u* of the first series, and *a* to *l* of the second series. They are very slightly tinted and in fine condition.

SCHREIBER CITES ONLY 3 COMPLETE COPIES BESIDES ONE (RYLANDS) WANTING 4 LEAVES. The Royal Library, Berlin, possesses only two leaves, and the Brit. Mus. only the same number (possibly 3).

legit et duciele: sibi: ea: in
cui deuuel ipsa multo furens et
legit leonem ut leones eum occide
et manu sua rex vestit ad la
cui leonem et ad deuelse ut vi
det si adhuc vniuersitatem cui videt
cui vniuersitatem gambo est usque: nunc
et ille maria magis liget et
maria venit ad meum: p: ea
dum suum videt et: q: a mortu
o: s: surrexit gambo est valde



Non debitis retro te dñe

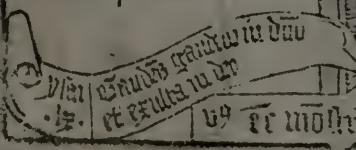
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Exultant cor meum in domino

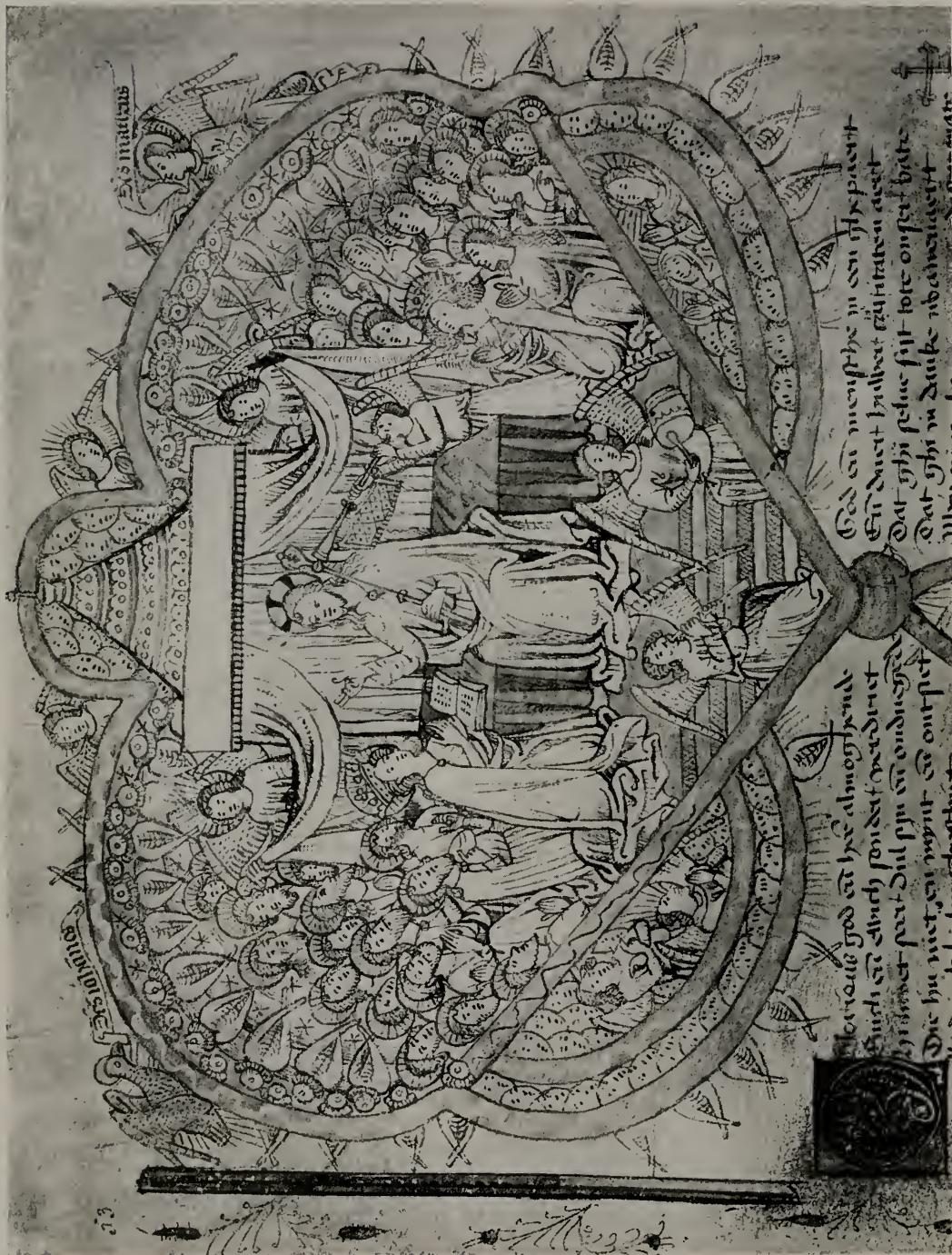


99 Regi ostendat hunc ut
vixi hieculat



19. Spōlo q̄sib⁹ fru⁹t⁹
iā c̄p̄ia c̄v̄ta.





5. BIBLIA PAUPERUM. FLEMISH MS. 15 CENT.
(Top half of last page—reduced)

MANUSCRIPTS IN THE STYLE OF BLOCK-BOOKS.

5 BIBLIA PAUPERUM. FLEMISH MANUSCRIPT ON VELLUM.

Sm. folio, 7 ll. (12 by 10 in.) with an original blank leaf at end filled with contemporary scribblings, brown morocco, tooled with antique gilt and blind ornaments, inside dentelles, by L. Claessens

Saec. XV.

THIS VERY REMARKABLE MS. WAS PROBABLY EXECUTED IN WEST FLANDERS IN THE MIDDLE OF THE 15TH CENTURY. It contains 53 designs in pen and ink, with 13 lines of Flemish verse beneath each. There are 4 designs on each page placed opposite to one another, that on the left exhibits a scene from the life of Christ, and that on the right portrays the type taken from the Old Testament.

The last drawing is a full page design of the Coronation of the Blessed Virgin, in which are grouped a very large number of Saints.

The parallel types from the Old Testament are not the same as are found in the printed Block Books, but the volume was doubtless intended to serve the same purpose as they were.

Some of the drawings are executed with considerable delicacy. The volume was formerly in the collection of J. J. Lambrin, the Recorder of Ypres. The Illustrations are as follows:

NEW TESTAMENT (LIFE OF CHRIST).

1. Joseph adoring the Virgin and Child.
2. The Adoration of the Shepherds.
5. The Circumcision.
6. The Adoration of the Magi.
9. Presentation in the Temple.
10. Flight of Holy Family to Egypt.
13. Massacre of Innocents.
14. Christ disputing with the doctors.
17. Jesus turning water into wine.
18. Baptism of Christ.
21. The Temptation of Christ.
22. Feeding of the multitude.
25. Resurrection of Lazarus.
26. Entry into Jerusalem.
29. Christ expelling the money changers.
30. The Priests and Scribes questioning Christ.
33. Christ on the cross.
34. The spearing of Christ.
37. The descent from the cross.

38. Christ's descent into the tomb.
41. The Resurrection.
42. Christ's descent into hell.
45. Christ's ascent to heaven.
46. The Pentecost.
49. Christ and the Virgin in heaven.
50. The Last Judgment.

OLD TESTAMENT (PROTOTYPES).

3. A Sibyl adoring the Virgin and Child.
4. Samuel finding David.
7. Abraham circumcising Isaac.
8. Hekeziah receiving a present from Berodach Baladan.
11. Abraham receiving food from and giving tithes to Melchizedek.
12. Moses' flight from Egypt.
15. Moses hidden by Pharaoh's daughter.
16. The Fountain of Knowledge in Paradise.
19. Moses ascending the mountain.
20. Elisha curing Naaman of leprosy.
23. David and Goliath.
24. Elisha feeding the hundred men.
27. Elijah bringing to life the widow's son.
28. Judith bringing Olofernes' head to Bethulia.
31. Jeroboam denounced before the Golden Calf.
32. The judgment of Daniel.
35. Worship of the molten calf during Moses' absence on the mountain.
36. Absalom killed by Joab.
39. Rebecca clothing Jacob.
40. Jonah cast out of the ship.
43. Jonah cast out of the whale.
44. Lot and his family leaving Sodom.
47. Elijah's ascent to heaven.
48. Moses receiving the tables of the law.
51. Bathsheba speaking to Solomon on behalf of Adonijah.
52. Daniel explaining the handwriting on the wall to Belshazzar.

6 (BIBLIA PAUPERUM). Scenes from the Life of Christ. A series of 21 DRAWINGS IN INK with a little colour on six leaves of paper (with a seventh blank leaf $11\frac{5}{8} \times 8\frac{3}{8}$ ins., bound in a small folio volume; old red velvet *Sac. XV.* 120 0 0

A most interesting series of drawings executed probably in Bavaria about the middle of the 15th century which may have inspired a designer of some of the early German Biblical woodcuts. Each page contains two designs measuring about $6\frac{1}{2} \times 5$ ins. The drawings are strongly outlined and washed in with sepia, colour being used incidentally.

The subjects are: 1. Johanes prediget das wort gottes; 2. Joh'es d' tōiffer tōiffet ihesum in dē jordan; 3. Sathan v'suchet jhesum; 4. Sathanas d' tufel v'suchet jh'm zum and' mole; 5. Sathanas v'suchet jh'm zum dirten mole; 6. Jesus machet wass' zu win in d' stat cana; 7. Got breditget das ewige leben; 8. Jesus reiniget einen malotzigen; 9. Jesus machet sct peters swig' gesunt; 10. Jesus machet ein tufelschen gesunt; 11. Hie machet jesus ein toten lebendig; 12. Hie wekent die iügern ihesu; 13. Hie machet iesus ein tufelschen mönschen gesunt; 14. Hie sprach iesus zachee; 15. Hie isset iesus mit symone; 16. Hie isset ihesus mit sinen frunden; 17. Dis ist wie ihs uf dem b'ge transfigurieret wart; 18. Dis ist das frowelin das die ehet gebrochen; 19. Hie erquicket jesum laz'ar'; 20. Hie wund'nt sich die schrib' und glissen' von den grossen zeichen jesu; 21. Hie also iesus furegt do schre ein blinde zu ime.

* * See illustration D.

7 ARS MORIENDI or L'ART AU MORIER.

MANUSCRIPT ON VELLUM, sm. 4to., ff. 11, consisting of 6 full-page drawings by a French artist, drawn and coloured in the same style as the German xylographic productions, with descriptive text in French, written in a Gothic hand, bound in green velvet *Sac. XV.* 120 0 0

This interesting volume is a French version of the well-known block book *Ars Moriendi* which was so popular in Germany in the 15th century. Although the illustrations are founded on the German work they are by no means servile copies and differ in many respects. The colours are red, green, and white, laid on in the same patchy way, and at first glance the pictures give the impression of being xylographs. The volume contains somewhat more than half of the original German production.

The contents are as follows:

f. 1. *Bona inspiratio angeli de fide.* The angel kneeling on a red devil by the side of the sick man's bed, exhorts the latter. On the further side of the bed stand the Virgin, Christ, and Moses with horns, while a devil appears from beneath the bed, with a scroll issuing from his mouth bearing the words *victi sumus*. The red devil's scroll is *fugiamus*, that of the angel *sic firmus in fide*. In the head board of the bed is the monogram *I H.S.*

f. 1 b. Text, commencing *Contre la p'miere temptatio de l'enemy le bō ange donne une bonne inspiracōn au malade en lui dysant mon amy soyez . . . , ferme en la sainte foy*

f. 2. *Tentatio diaboli de fide.* Behind the sick man's bed stands Christ and on the right a man in the act of cutting his own throat while a devil says to him *interficias te ipsum.* On the further side a devil draws the sheet away from the head of the bed and six figures are praying to a figure standing on a pedestal. The latter devil has a scroll *fac sicut pagani.*

f. 2 b, f. 3 a & b. Text, *Et pour ce q la foy est fondemēt et coraincement de tout sauluet humain*

f. 4. *Bona inspiratio angeli cont'a desperatione.* On the head board is perched a red cock, and on the right kneels an angel with a scroll, *nequaī desperes.* On the further side of the bed stand S. Peter, Mary Magdalene and the penitent thief on a cross. At the foot of the bed is S. Paul falling from his horse and in the foreground is a demon bearing the scroll *victoria michi nulla.*



6. BIBLIA PAUPERUM. DRAWINGS IN INK. 15 CENT.
(*Much reduced*)

E



7. ARS MORIENDI. MS. 15 CENT.

ARS MORIENDI, *continued* :—

£ s. d.

f. 4 b-ba. Text, Contre la sede temptation . . . le bō ange donne une bonne Inspiration . . . O mon amy ne te despere point . . .

f. 6 b. *Temptatio diaboli de impatientia*. The sick man with a leg out of bed, has kicked over a table on which are a knife, spoon, dish, and cup. On the right is a devil with the scroll *quam bene decepi eum*, and at the foot of the bed a maid brings in one hand a dish of food and in the other a mug. On the further side stand a man and woman, the latter having a scroll *ecce q̄tam penā patitur*. On the pillow is a square shaped cushion (?) outlined in red.

f. 7 a, b. Text, Tertemēt lennemy tempte le malade par Impacience . . .

f. 8. *Bona inspiratio angeli de patientia*. An angel kneels at the right of the bed and by his side crouches a demon with the scroll, *labores amisi*. At the foot and the further side stand Christ with the instruments of the passion, S. Catherine with a sword, S. Paul (?) with sword and book and another figure.

f. 8 b-11 b. Text, Contre la tierce temptaçon de lénemy le bon ange . . . dysant O mon amy aye boñe paciēce et ne marris point . . .

f. 11. *Temptatio diaboli de vana gloria*. In the foreground three devils stand by the bed bearing the scrolls “*exalte de ipsum*”, “*Gloriare*”, “*coronam meruisti*”. On the further side stand the Virgin, Christ, and a devil with the scroll “*tu es firmus in fide*”.

f. 11 b. Text, Quartement lénemy tēpte le pauure malade du pethie dorgueil . . .

* * See illustration E.

BOOKS WITH WOODCUTS GERMANY AND HOLLAND

8 GREGORIUS MAGNUS. *Dialologi*, etc., *germanicè*. Sm. folio, *Gothic letter*; 193 leaves, *without signatures*; with a fine WOODCUT in contemporary colouring, of SS. *Gregory and Peter Diaconus* engaged in conversation; a very fine copy in the original oak boards covered with stamped goatskin, with clasp [Augsburg, J. Bämler, at the Monastery of SS. *Ulrich and Afra*] 1473 105 0 0

Hain *7970; Proctor 1605 = 1631A.

* * See illustration no. 1.

9 [SPECULUM HUMANAE SALVATIONIS latino-germanicum, cum speculo Sanctae Mariae editum a fratre Johanne]. Folio, gothic letter, 35 long lines to a full page, without signatures, with 192 boldly designed cuts, all neatly coloured, except for a few wormholes towards the end a fine sound copy in brown morocco extra by Riviere, RARE [Augsburg, G. Zainer, at the Monastery of SS. *Ulrich and Afra*, c. 1473 250 0 0

FIRST EDITION IN LATIN AND GERMAN TOGETHER, AND FIRST OF THE GERMAN TEXT. FIRST ENTIRELY TYPOGRAPHICAL EDITION. Besides the German text there are certain supplementary pieces which appear for the first time.

Hain *14929. Proctor 1542.

* * See illustration no. 2.

10 JACOBUS DE THERAMO. “Hie hebt sich an DAS BÜCH BELIAL genant von des gerichts ordnung zü einer befunderñ lere und undweysung der mēschen, ein nutzlich und kostlich buch.” Sm. folio, lit. goth., long lines, 29 to a full page, 96 ll. without marks, 38 large spirited uncoloured woodcuts, woodcut ornamental initials, rubricated, red painted capitals, first page decorated, crushed purple morocco extra, full

JACOBUS DE THERAMO, *continued* :—

£ s. d.

gilt ornamental back, frame sides, with elaborate gilt ornaments, inside dentelles, g. e., by Lortic, a very fine copy
 gedruckt und volenndt Jahānes (sic) Bāmler
 in . . . Augsburg An sant valetins tag . . . 1473 170 0 0

Not in Hain. Proctor 1603. Schreiber 4280—he only cites 6 perfect copies.

This is the second illustrated edition. Schreiber states that the woodcuts are chiefly those of the earlier edition, but that eleven are new.

* * * See illustration no. 3.

11 [PLENARIUM. *Evangelia et Epistolae, in German*] *Fol. 1* :
 ¶ In dem namen des herren amē. Hie vachet sich an ein plenari nach ordenung der heilige cristelichen kirchen In dem man hat epistel vnd ewangeli als die gesungen vnd gelesen werden in dem ampt der heiligen messz, in massen hernach volget. 2 parts in 1 vol. Sm. folio, bold gothic letter, 34 lines to a page, 49 woodcuts (54 with repeats) illustrating the *Life af Christ, all with contemporary colouring, and ornamental initials, modern pigskin, g. e.*, FINE COPY, RARE [s.l. et typ., Augsburg, Gunther Zainer], 1474 100 0 0

SECOND EDITION. Not in Hain or Proctor; Schreiber 4946,

The first leaf containing a large woodcut is missing. [Schreiber only cites four perfect copies.

12 VEGIUS (Maffaeus) [Philalethes] *Fol. 1*: Maffei Vegii Lavdensis ad Evstathivm Praesatio. Sm. 4to, roman letter, 30 lines to a page, full-page woodcut with the title "Philalethes veritas" cut above on the block, with contemporary colouring, 2 handsome woodcut initials, a very fine copy in brown morocco extra, g. e. [s.n., Nürnberg, Joh. Müller of Konigsberg, c. 1474] 18 0 0

PROBABLY THE SECOND EDITION, BUT FIRST WITH THE WOODCUT. Hain *15925. Proctor 2215.

13 [ROLEWINCK (W.)]. FASCICULUS TEMPORUM [ad annum 1474]. Sm. folio, lit. goth., long lines, 72 ll. without marks, rubricated, numerous small woodcuts carefully coloured by hand, brown morocco antique, g. e., by Bradford, FINE COPY [Colophon] Impressa est hec cronica . . colonie agrippie . . p me arnoldū ther Huernē sub annis dñi MCCCCLXXIII [1474] 42 0 0

Hain *6918; Proctor 935.

HEROEREN'S FIRST ISSUE of this celebrated work, with which no title was issued.

VERY RARE.

* * * See illustration F.

14 —— FASCICULUS TEMPORUM [ad annum 1474], lit. goth., double columns, 72 ll. original blank, numerous woodcuts, [colophon] . . Impressum per me Henricū quentel año domini Millesimo quadringētesimo septuagesimonoно (COLONIAE 1479).

Hain *6923; Proctor 1240.

THOMAS AQUINAS: SUPER QUARTO LIBRO SENTENTIARUM, lit. goth. (two types), double columns, 53 lines, 388 ll. with original blank for last leaf, without marks, first page of text surrounded by a fine WOODCUT BORDER of MUMMERS performing the *Miracle Play of the Nativity*

ib. "Anno salutis. M.CCCCLXXIII nonas Februarias in finem actum."

Hain *1483; Proctor 1241; Pellechet 1070.

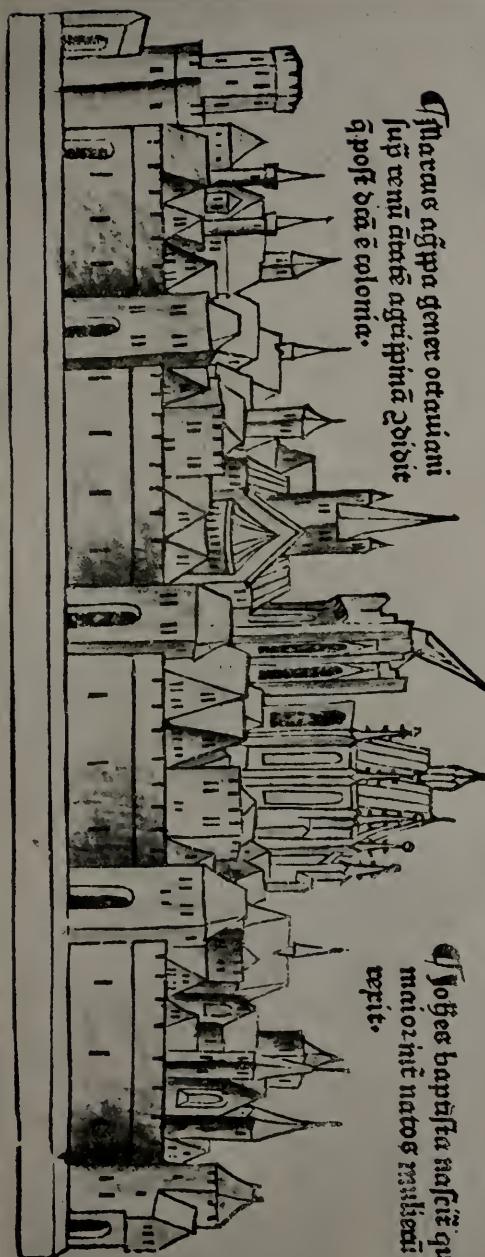
2 works bound in one volume large folio. BOTH FINE LARGE COPIES WITH ROUGH EDGES, contemporary German binding of thick oak boards and leather, with small circular and lozenge-shaped stamps of lions, lamb and flag, fleurs-de-lis, etc. in line compartments, 9 metal bosses, metal corners and clasps (one clasp catch missing); from Wm. Morris's library, with his printed Kelmscott House label

(1479-80) 52 10 0

F

¶ Moratus aegripa gener octauiani
susp te nū dñece aegripina dñidie
q post dñm ē colonia.

¶ Johes baptista nascit quo nō
maiori nō natos mulierū sur
cepit.



[ROLEWINCK (W.), *continued* :—

£ s. d.

15 —— *Fasciculus Temporum* [ad Annum 1474], cum Tabula. Large folio, lit. *goth.*, long lines, 72 ll., the first blank, with signs., numerous woodcuts, rubricated, original German binding of oak boards and half leather, with small circular stamps in square compartments of *fleurs-de-lis*, animals, rosettes, etc., back repaired, large and clean copy
 [Colophon] . . *Imp̄ssum n̄ me HENRICŪ QUENTEL et admissuz ab alma Universitate COLONIENS̄. Anno 1480* 18 0 0
 Hain *6925; Proctor 1245. This is practically a reprint of the edition of 1479, with differing woodcuts of the Tower of Babel and Jerusalem.
 * * See illustration no. 4.

16 —— *Fasciculus temporum* (in Dutch). Sm. folio, printed in a *bâtarde type* resembling Caxton's second type; 338 leaves; with 33 WOODCUTS of towns, personages, etc., and 248 WOODCUT ESCUTCHEONS; the 2 woodcut borders cut into; old calf gilt repaired *Utrecht, Jan Veldener, 1480* 14 0 0
 The numeration of the leaves begins with ij on fol. 10 and ends with cccxxx on fol. 383. There are no signatures.
 On leaf Cxci we find the statement, between the two dates of 1450 and 1453, that "die boekprinters worden seer vermenicht in allen landen."
 Veldener had already printed the Latin text at Louvain in 1476; but this Dutch version contains nearly twice as much matter as the Latin in the forms of supplements, and was carried down to the birth of the Archduke Philip in 1478. These additions were probably made by the printer himself.
 Independently of its value as a text, as a specimen of early printing, and as a book of Dutch woodcuts, this is, by virtue of its numerous heraldic woodcuts, the oldest printed Armorial.
 Campbell *1479; Proctor 8858.

17 —— *Fasciculus Temporum* [ad Annum 1481]. Sm. folio, lit. *goth.*, long lines, numerous small woodcut views of cities, etc., a few blank corners mended and slightly waterstained otherwise a good sound copy in old limp vellum, VERY RARE
 Adam alamanus *Impressioni paravit. Anno Salutis M.CCCC.LXXXVI.* 40 0 0
 die secunda mensis [AQUILA, ADAM DE ROTTWEIL, 1486]
 Copinger 2438: not mentioned by Hain nor Proctor. The Dunn copy, inferior to this, realised £36. The blank for *a*₁ is absent.

18 RUDIMENTUM NOVITIORUM. Bound in 2 vols., large folio, Gothic letter, printed in double columns, 474 leaves (of which 1 is blank); with 21 full-page genealogical tables (repeated throughout the book), 5 large initials, 2 double-page MAPS, besides about 150 other fine WOODCUTS (many of them repeats); with initial capitals, paragraph-marks etc. printed in red and blue throughout, and some of the tables and other woodcuts partly coloured by a contemporary hand; one or two of the genealogical tables slightly cut into, and some lower margins in the first volume slightly spotted with damp, but a fine, large, and QUITE PERFECT COPY; newly bound in crimson levant morocco extra, the sides of a former binding with the ARMS OF PRINCE EUGENE OF SAVOY inlaid as doublures, gilt edges *Liibeck, Lucas Brandis, 1475* 250 0 0

Perfect copies of this book, one of the most remarkable of those illustrated with woodcuts in Germany during the fifteenth century, are of the HIGHEST DEGREE OF RARITY. This copy is quite complete, having the additional leaf at the beginning, with the woodcut of fol. 5b (Ofin & finces . . . Eneas) on the recto, the verso being blank; described by Hain as being present also in the Munich copy.

"Cette chronique renferme tous les événements importants pour les ecclésiastiques, de la Création du monde jusqu'à l'an 1473, et elle est ornée d'une foule de g.s.b. Nous y voyons des initiales historiées, des arbres généalogiques, les sept jours de Création, les sujets les plus

RUDIMENTUM NOVITIORUM, *continued* :—

x s. d.

importants de l'Ancien Testament, la vie et la Passion de N.-Seigneur, des portraits fictifs des hommes les plus célèbres, une MAPPEMONDE, une carte de la Terre Sainte et beaucoup d'autres sujets. Elles sont empruntées de diverses sources, mais pour la plupart dessinées par un maître assez habile et aussi gravées avec beaucoup d'adresse, de sorte que ce volume est un des plus beaux de ce temps-là."—
Schreiber.

Hain *4996; B. M. Cat. Incun. II, p. 550 (the B. M. copy lacks 2 leaves, and has not the additional leaf); Schreiber, V, 5159.

* * See illustrations nos. 5 and 6.

19 CONRAD VON MEGENBERG. [BUCH DER NATUR.]

F. 1 : Das Register. Zu dem ersten haltet dz püch jnn vō dē menschē in einer gemein, etc. Sm. folio, *German gothic letter, 28 lines to a full page, without marks, woodcut initials and 12 full-page woodcuts, crushed green levant morocco extra, g. e., VERY RARE* Augsburg, Jo. Bämler, 1478

120 0 0

SECOND EDITION, with the same cuts as the first of 1475, also by Bämler. Hain, *4042. Not in Proctor, i.e. not in Brit. Mus. nor Bodleian. Schreiber (3779) only records five copies. In the present copy 4 leaves (29 and 30, 231 and 288) are shorter than the rest of the book.

The woodcuts represent the following subjects: 1. A man being examined by two physicians; 2. The earth, sky, planets, stars and coronation of the Virgin; 3. Quadrupeds; 4. Birds; 5. Wonders of the Sea; 6. Fishes; 7. Serpents and mythical reptiles; 8. Insects; 9. Trees; 10. Plants; 11. S. Ulrich holding a fish, a very fine woodcut; 12. Mythical beings and monstrosities.

* * See illustration no. 7.

20 — another edition. Hic nach volgt das buch der natur, innhaltende zum ersten vō eigenschaft und natur desz menschen . . . Sm. folio, *gothic letter, 14 woodcuts one of which is slightly defective, leaves n₆ and B₁ missing, the margins of several leaves mended and slightly soiled; original oak boards covered with pigskin*

Augsburg, Hanns Schönsperger, 1499

38 0 0

The woodcuts in the later edition are free copies in reverse of those in the 1478 edition. Two new cuts were added, one on the title and one on sig. a₁, both copied from Brunschwigs Chirurgie 1497. See no. 77.

21 VEGETIUS (Flavius) [Von der Ritterschaft.] Fol. 1 : Dem wolgeborenen herren herren Iohansen Grauen von Lupffen landgrauen zu Stielingen vnd herren zu Hewen Embeut ich ludwig Hohenwanng von Tal Elchingen gehorsam mit diesten. Sm. folio, *semi-gothic letter, 31 lines to a page, 63 pages of woodcuts of engines and implements of warfare, the first leaf is in facsimile, a corner of fo. 79 is mended involving a letter, and a few leaves at the end waterstained, otherwise a fine copy in old calf* [s.n., Augsburg, Ioh. Wiener, c. 1476]

50 0 0

THE FIRST AND ONLY XVTH CENTURY EDITION IN GERMAN, AND THE ONLY WOODCUT BOOK BY THIS PRINTER. Hain *15916. Proctor 1729.

Collation:—108 leaves, without marks.

22 ALEXANDER ANGLICUS. DESTRUCTORIUM VITIORUM. a2: Tabula compendiosa sin alphabeti ordinem operis presentis destructoriū viciorum intitulati. Folio, *gothic letter, double columns of 53 lines, on el is a very fine coloured WOODCUT BORDER of foliage, huntsmen, etc., the lower part has a representation of the Adoration of the Magi (used in the Cöln Bible by the same printer), the initial on this leaf is also in several colours, text rubricated, half russia* Cologne, H. Quentell, 1480

40 0 0

THE FIRST OR SECOND EDITION. Hain 640. Proctor 1242.

Collation:—a—x, a8, B—d10, e—v8, x—z6, abcd8 = 360 leaves, not numbered (first and last 2 blanks missing). The last two leaves are slightly wormed, and a few margins are waterstained, otherwise a very fine large copy.



£ s. d.

23 [VORAGINE (Jac. de)]. [Passionael, Winterstuc] *F. 2*: Hier beghint dat prologus van dat passionael. ende is geheyten in latiju aurea legenda. dat beduyt in duytsche dye gulden legende. Sm. folio, gothic letter, double columns of 34-36 lines, fine woodcut border to *42*, painted initials, half russia *Gouda, G. Leeu, 10 Feb, 1480* 20 0 0
 SECOND EDITION IN DUTCH, the first, also by Leeu, having appeared in 1478. Not in Hain; Proctor 8918-19.
Collation :—1st blank (missing) + Table 1 leaf + Prologue 1 leaf + ff. 1-cclxij + 9 leaves, unnumbered.
 The British Museum and the Univ. Library, Cambridge, both lack this volume.

24 ——— [Der Heiligen Leben : Summerteil] *F. 3*: Hye hebett sich an das Summer teyl der heyligen leben. Unnd zü dem ersten vonn dem lieben heyligen lerer sand Ambrosio dem heyligen Byschoff. Sm. folio, German gothic letter, double columns of 31 lines, full-page frontispiece and 127 other woodcuts, coloured; a fine copy in dark brown morocco extra, blind tooled, g. e., by *Chambolle-Duru* *Iohannes Bümler zü Augspurg, 1480* 120 0 0
 BÄMLER'S SECOND EDITION, seldom found together with the Winter part. Hain *9973. Not in Proctor or Pollard.
 On the flyleaf is a cut which had been pasted over the woodcut of S. Dominic (fol. 211 verso). On the flyleaf (repeated below the colophon) is written: "Das püch gehört jn das closter zü dem hailligen Creütz jn Regēspurg p'diger ordēs (the Dominican monastery of the Holy Cross at Regensburg) i.e. Ratisbon.

25 HIERONYMUS (S.). [LEBEN DER HEILIGEN ALTVÄTER, 2ter Theil: die Beispiele]. Sm. folio, gothic letter, double columns of 34 lines, without marks, large woodcut of eight hermits on verso of second leaf, 137 smaller woodcuts, all coloured, and ornamental initials, wooden boards and brown leather, stamped with ogee pattern, in very fine clean condition *[s. n., Augsburg, J. Schönsperger, c. 1481]* 140 0 0
 PROBABLY THE SECOND EDITION. Not in Hain, Proctor, or Pollard; Schreiber 4218. The book usually consists of 2 parts, but of this edition only the 2nd portion, as the present, is known, and of which Schreiber cites but 3 copies. On the blanks there is written, *Das puch gehört zu dem hailligen Creutz In Regēspurg, p'diger ordēs.*
Collation :—188 leaves, unnumbered (first and last blank).
 * * See illustration G.

26 AESOPUS. VITA ET FABULAE. Sm. folio, Gothic letter, 114 leaves; with a large portrait of Aesop and 190 other REMARKABLE WOODCUTS; the portrait and the page facing it surrounded by entwining borders of flowers, with birds, etc.; besides a number of pretty woodcut initials, many of which contain little pictures depicting the occupations of the months; a few plain corners mended, but otherwise perfectly sound, and a wonderfully fine copy; dark brown levant morocco, blind-tooled, gilt edges, by *Bedford* *[Strassburg, H. Knoblochzter, about 1481]* 250 0 0
 Apparently the first edition with these cuts, which were copies from those used in the editions printed at Augsburg by Günther Zainer and Anton Sorg, and at Ulm by Johann Zainer. The same

AESOPUS, VITA ET FAUBLAE, *continued* :—

blocks were afterwards employed for the edition printed at Antwerp in 1486 by G. Leeu. (See no. 35.) On the flyleaf of his copy of this latter edition William Morris remarked :

"The cuts in this *Aesop* are copied from the earlier woodcuts of the Ulm and Augsburg editions, but are not literal reproductions of them. They cannot be said to be as well cut as their originals, or to have the same spirit and ease of drawing. At the same time they show a greater feeling for decorative effect than the German cuts. It may be noted, for instance, that in most cases the Flemish [really German] designer has substituted clean-drawn bunches of ornamental leafage for the mere fuzzy heads of trees in the earlier designs : he also shows his appreciation of the value of black as a colour by taking advantage of the shoes, belts, and other details of raiment, and the backgrounds of caverns and the like to introduce black points and masses. Altogether these cuts are a very successful and ornamental series . . ."

* * See illustrations nos. 8 and 9.

27 OTTO VON PASSAU. [Die vierundzwanzig Alten], *F. 5* : ¶ Diss büch ist genant die vier vnd zwentzig alten, oder der guldin tron gesetzet von brüder Otten von passowe etwan lessmeister der mindern brüder barfüsser closters der stat Basel mit vil schöner berichtunge. Sm. folio, gothic letter, 40 long lines to a page, without signatures, with 14 coloured woodcuts, two of which recur 22 times in all, and with coloured grotesque border and large initial to *Fo. 5*, FINE COPY in dark blue morocco, rough g. e., partly uncut

[Strassburg], Martin Schott, 6 Nov. 1483

90 0 0

Fifth edition, but third with date. Third book by this printer. Not in Hain nor Proctor; Pollard p. 93 (imperfect); Schreiber 4881.

Collation :—154 leaves—the first is a blank.

It is a rare edition; Schreiber mentions only 6 perfect copies of which this may be one. A few letters on f. 15 are slightly rubbed.

* * See illustration **H**.

28 SALLUSTIUS. BELLUM CATILINARUM SALUSTII. Sm. 4to., small gothic letter, long lines, 30 to a full page, cut of Mars and Catiline on title, red morocco extra, by Rivière . . . Zuollis opera §. impensis Petri Os de

Breda emēdate impressus s. a. [14—]

55 0 0

EXTREMELY RARE IF NOT UNIQUE. Hain 14195 (not seen); Campbell 1502a.

"Campbell's description was given him by Delisle from a 'unique' copy at Paris. If not identical, this too may be an 'only known copy.'"—MS. note by G. Dunn.

Collation :—a-c6, d4 (last, a blank, wanting).

29 HERBARIUS. [Aggregator]. Herbarius Pataunie impressus Anno domi z cetera lxxxv. Sm. 4to., gothic letter, 31-34 lines to a page, without marks, 150 coloured woodcuts, brown morocco extra, by Rivière, VERY RARE

Passau [Joh. Petri], 1485

84 0 0

Hain *8445; Proctor 2829 (the B.M. copy is very imperfect). The numeration in a few instances is slightly cut into.

Collation :—174 leaves, unnumbered.

First edition with these woodcuts, which are entirely different from those in the preceding Italian editions.

For other editions see under books printed in Italy.

30 ERKLÄRUNG. Erklärung der zwölf Artikel. Sm. folio, Gothic letter, 162 leaves ; with 12 remarkable FULL-PAGE WOODCUTS ; a very fine copy in calf extra, gilt edges, by Bedford

Ulm, Conrad Dinckmut, 1485

220 0 0

AN EXTREMELY RARE AND LITTLE KNOWN BOOK, with woodcuts which display much more artistic skill than is usually found in books of this early date. They are among the best to be found in Ulm-printed books. The first one depicts one subject only, the Creation of the World ; but the rest have two or more compartments. Besides these



27. OTTO VON PASSAU. DIE VIERUNDZWANZIG ALten. [STRASSBURG], M. SCHOTT, 1483
(Slightly reduced)

ERKLÄRUNG, *continued* :—

£ s. d.

cuts, which are entirely free from colour, are thirteen fine ornamental woodcut initials.

Hain *6668; Proctor 2566.

* * See illustration no. 10.

31 BARTHOLOMAEUS ANGLICUS. Van den proprieteyten der dinghen. Bound in 2 vols., sm. folio, *Gothic letter, printed in double columns, with 11 REMARKABLE FULL-PAGE WOODCUTS, besides the large printer's mark within an ornamental border of 4 pieces, all partly coloured by a contemporary hand; ornamental pen-letters, painted initials, and rubrications; a very fine and sound copy in an eighteenth century Dutch binding of calf gilt*

Haarlem, *Jacop Bellaert, 1485* 125 0 0

EXTREMELY RARE, as are all the early Haarlem books; and this one with its large and striking woodcuts is one of the most interesting. These illustrations are described at length by Sir William Martin Conway in his *Woodcutters of the Netherlands in the Fifteenth Century*; he terms them "very remarkable folio cuts, which so far as I know, are never found again. They represent:—1, The Almighty, within a circular frame upon a black ground; 2, Angels worshipping before the throne, within a glory, in the upper portion, four demons falling headlong in the lower portion ("traces of the traditions of the school of Roger van der Weyden are evident here, especially in the angels about the throne"); 3, Creation of Adam and Eve; 4, The Ages of Man; 5, Earth in the centre of the heavenly bodies; 6, The Twelve Months, in charming little circular designs of their various occupations; 7, Figures of different kinds of Birds; 8, Fishes; 9, Landscape, with a stately City on a River in the foreground; 10, Trees, flowers, and fields; 11, Quadrupeds; 12, the printer's mark.

Campbell *258; Hain-Copinger 2522; Proctor 9173.

* * See illustration no. 11.

32 BREYDENBACH (Bernard von). *Itinerarium terrae sanctae.* Sm. folio, with a full-page frontispiece representing an allegorical figure of Mainz, with the arms of Breydenbach and his companions, 7 large folding views of Venice, Parenzo, Corfu, Modon, Crete, Rhodes, and the Holy Land, and other woodcuts; the woodcut of Indians slightly cut into (as usual), some of the folding woodcuts a little mended in the folds, and a few small wormholes at beginning and end, but on the whole an exceptionally fine and sound copy; brown morocco extra, gilt edges, by Clarke and Bedford, from the Huth collection

Mainz, *E. Reuwich, 1486* 210 0 0

FIRST EDITION. It is very rare, especially in such fine state as the above copy, with all the plates intact. The illustrations, which besides the panoramic maps mentioned above comprise a number of others, mark a new era in the history of wood-engraving and book-illustration, and their designer, Erhard Reuwich of Utrecht ranks with the first of his time. The engraver, whose name is unfortunately unknown, is entitled to equal credit.

"These woodcuts are remarkable, not only as the best executed illustrations in any mediæval book (William Morris) but as being the first woodcuts in which shading is used in masses and not merely to help the outlines, as the first which are the acknowledged work of a

BREYDENBACH (Bernard von), *continued*:—

named artist, and as the being the first definite attempts represent places and persons in a life-like way, and drawn from the life. This is also the first book with folding illustrations."

Hain *3956; Proctor 156.

* * * See illustrations nos. 12 and 13.

33 —— REISE INS HEILIGE LAND.

(Fol. 1a:) Die fart oder reys; über mere zü dem heyligē grab vnsers herren Ihesu cristi gen Iherusalem Auch zü der heyligen iunkfrawen sant Katherinen grab auf dem berg Sinai. (Fol. 193a:) durch Anthonio Sorgen jnn der keyserlichen statt Augspurg gedrucket. Im jar vnsers hails'. Tausent vierhundert vnd lxxxij Am abend Ieorij des heiligen martrers Eundet sich hye seligklichen. (The reverse blank. Fol. 194 a blank cut away)

Sm. folio, Gothic letter, 193 leaves, 38 long lines to the page; with signatures, but without catchwords and foliation; with 8 woodcuts uncoloured and numerous woodcut initials; some contemporary MS. notes in the margins; a good copy in half morocco, cloth case

Augsburg, A. Sorg, 1488 17 0 0

Hain-Copinger *3960; Proctor 1705.

The second edition in German. No woodcut views were issued with this edition.

34 [LIRER (Thomas)] [On a ii begins:] IN GOTTES NAMEN AMEN. ¶ IN DISER CORONICK WÜRDET DURCH VERDRIESZLICH VERMEIDEN LANGER GESCHRIFT ZU LESEN. vnd lieplich die kürtze zu hören begriffen gar vil mengerlei schöner alter geschichten so vor mer dann tausent iaren geschehen zu den zeitten do die schwäbischen land vnd andre land haiden gewesen seind. Vnd durch wen sie zu dem cristenlichen gelauben genottrengt vnd gebracht seind worden &c.

Sm. folio, lit. goth. long lines, 32 to a full page, 64 ff, 18 large and spirited outline German woodcuts, crushed brown morocco with antique gilt ornaments, g. e., FINE COPY

[Ulm, C. Dinckmut] 125 0 0

This edition without date is esteemed by Panzer to be earlier than with Dinckmut's name dated 1486, but both are clearly from the same press. EXTREMELY RARE.

* * * See illustration no. 14.

35 AESOPUS. FABULAE & VITA ESOPI: cum fabulis Auiani: Alfonsij: Pogij florentini: & aliorum: cum optimo cōmento: bene diligenterq; correcte & emendate. Sm. folio, gothic letter of two sizes, with signatures, 192 coloured woodcuts, besides that of *Aesop* occupying nearly the whole of title, an extremely fine and large copy, brown morocco extra, gilt and blind tooling, g. e.

Antwerp, G. Leeu, 1486 250 0 0

PROBABLY THE FIRST LATIN EDITION (with date) printed in the Netherlands. Hain 329 (not seen); Copinger Supp. 1. p7; Pellechet 210; Campbell 26; Proctor 9361.

Collation :—a-g6, h8, a-16 = 104 leaves, not numbered, last page blank.

Mr. Fairfax Murray had to be content with a copy having seven leaves in facsimile. There is no copy in the Huth collection.

* * * See illustration no. 15.



39. LUDOLPHUS DE SAXONIA. LEVEN IHESU CHRISTI. ANTWERP, 1487
(Slightly reduced)

36 DIALOGUS CREATURARUM. *Dialogus creaturarum moralisatus.* Sm. folio, gothic letter, 39-41 lines to a page, 124 outline woodcuts, 2 woodcut initials, the others being painted red, and printer's large device representing the city of Antwerp, crimson morocco extra, g. e., by Duru, FINE COPY, from the YEMENIZ COLLECTION
Antwerp, G. Leeu, 1486 110 0 0

37 ——— another copy. *A very tall and fine copy with the woodcuts COLOURED, bound in red morocco extra by Riviere*
ib., 1486 105 0 0
 Campbell *563; Proctor 9363. LEEU'S FOURTH LATIN EDITION, the first printed at Antwerp.
 * * See illustration no. 16.

38 ——— another edition. Sm. 4to., Gothic letter, 90 leaves; with over 120 remarkable outline WOODCUTS, and the printer's large device on the last page, besides ornamental initials; a quite sound copy in straight-grain blue morocco gilt, gilt edges; with the Syston Park bookplate
ib., 1491 72 0 0
 Campbell *564; Proctor 9396.

39 LUDOLPHUS DE SAXONIA. *Tboeck van den leven ons heeren Ihesu Christi.* Sm. folio, printed in Gothic letter, double columns, 306 leaves; with 147 fine WOODCUTS, of of which 24 are full-page, the printer's device, and numerous woodcut initials, all carefully coloured by a contemporary hand, but not heavily; a very fine copy in red levant morocco super-extra, covered with a mosaic arabesque design of light and dark green morocco, richly tooled and gilt, doublure of redmorocco, gilt edges, enclosed in a case
ib., 1487 200 0 0
 VERY RARE. No perfect copy has been offered for sale in England for many years. This was the first edition of the Dutch text, and also the first appearance of most of the woodcuts with which the book is so richly illustrated. If the two or more pieces of which many of the illustrations are composed are all enumerated the number of woodcuts is very much greater than that specified above.
 Hain-Copinger 10048; Campbell *1181 (incorrect collation); Proctor 9369.
 * * See illustration I.

40 ——— [LEVEN JHESU CHRISTI]. Sm. folio., gothic letter, double columns of 41 lines, rubricated initials, 24 full-page woodcuts and 125 smaller ones, 16th Century wooden boards, covered with stamped leather
ib., Henr. Eckert, 1503 32 0 0
 At the end are inserted various leaves including a printer's device, slightly defective, which do not belong to the book.

41 [OCKAM (Gul. de)] *Dialogus inter clericum et militem super dignitate papali et regia. De Natiuitate et moribus Anti-christi.* Sm. 4to., curious coloured cut on title, gothic letter, 28 lines (14 ll.) with signatures, half bound
 [Ulm, Johann Zainer, c. 1487] 9 9 0
 Bound up with it is: ARticuli fidei bis sex sunt corde tenendi. | Quos xpi socij docuerunt . . . ff. 10, probably printed at Paris *circ. 1490*. I cannot find it mentioned, but it may be identical with Pellechet 1384, who quotes a somewhat similar copy in the Mazarine library.

42 KEYERSLACH (Petrus) *Passio Christi ex quattuor euāgelistis p. devotū viꝫ Petꝫ kyerslach . . . Cū tractatulo de plāctu Marie.* 8vo., *small gothic letter, 36 lines, 2 woodcuts of the crucifixion (one on title), with signatures (48 ll.), old russia, VERY RARE* *Absque nota [Cologne, U. Zell, 1487]* 25 0 0
 Hain *9780; Proctor 907; Schreiber 4457. Three old engravings of the Passion on covers.

43 [BERTHOLDUS.] *"HORALAGIU DEVOTIONIS."* [On first page after title]: "Incipit in horalogiū devotionis plogus circa vitam Christi iesu.." [At end]: "Explicit Horologium devotionis." 12mo., *lit. goth. (two types), long lines, 22 to a full page, 122 ll., with two sets of cuts, one of 24 on wood and another of 13 in the CRIBLÉ STYLE coloured by a contemporary hand* [ib., about 1488] Hain 2995 (1)=8931 (1); Proctor 917 A; Schreiber 344 A. The last authority points out this variation with 37 woodcuts.

GERARDI ZUTPHANIENSIS. *TRACTATUS DE SPIRITUALIBUS ASCENSIONIBUS, lit. goth. (ut supra), 120 ll.* [Colophon:] *Impressum Colonie apud Lijskyrchen* *ibid.* Hain 2995 (2)=8931 (2); Proctor 918 A.

[KEMPIS (T. a)] *DE VITA ET BENEFICIIS SALVATORꝫ JHESU CRISTI* *devotissime meditationes cū gratiarū actione, lit. goth. (ut supra), 126 ll.* *absque nota*
 3 works in 1 vol., 12mo., *contemporary Netherlands binding of oak boards and leather, with small stamps of spread-eagles, fleurs-de-lis and rosettes, clasp catch, rebacked, but sides fairly well preserved* *ib., about 1488* 105 0 0
 Hain 10993=10995; Proctor 918.
 THESE THREE VERY RARE PIECES are printed uniformly in the same two types throughout by ULRIC ZEL, "apud Lijskyrchen"; and as appears by the triple set of signatures were originally issued together in the form in which they appear in this volume.
 There is only a very imperfect copy of the first mentioned book in the Morgan collection.

44 LICHTENBERGER (Johann). *Prognosticatio Latina.* Sm. folio, *Gothic letter, 38 leaves (the last blank); with 45 large and striking woodcuts; 4 leaves in facsimile (A₆ B₁ D₃ D₄): mottled sheep gilt, with arms of Marie Auguste de Sultzbach, Duchess of Bavaria* [an unknown printer, after April, 1488] 52 10 0
 FIRST EDITION of this celebrated book of prophecies. On the reverse of the fourth leaf is a portrait of the author on his knees before the Almighty, with the *Oratio autoris*, in which his name is mentioned, below.
 Hain-Copinger *10080; Proctor 3264.
 * * See illustration no. 17.

45 —— another edition. Sm. folio, *Gothic letter, 36 leaves,; with 43 woodcuts; a sound, unwashed copy in brown morocco, gilt edges* *Mainz [Jacob Meydenbach], 1491* 96 0 0
 Second Latin edition, and apparently the second book printed by Meydenbach (the first being the *Hortus Sanitatis* of 1491). The woodcuts are impressed from the same blocks (the last two omitted) as those in the first edition. A curious ropework initial Q also appears in both books.
 Hain *10082; Proctor 161.

46 —— another edition. *Title: Hec practica narrat de presenti āno et sequētibus quamplurimis annis de nouis rarīs et inauditis rebus et gestes que futura sunt in hoc mūdo.* Sm. 4to., *gothic letter, title with woodcut, 44 other fine woodcuts and large initial, a fine copy in calf extra, g. e., by Petit* *Strassburg [B. Kistler, c. 1499]* 48 0 0
 Fourth or Fifth Latin edition. Hain *10084; Proctor 755.
 The woodcuts are entirely different from the two preceding items.
 An Italian edition, Venet. 1511, is described in No.
 * * See illustration no. 18.

£ s. d.

47 ALBUMASAR. Flores astrologiae. Gothic letter, 19 printed leaves (of 20, the blank last leaf being cut away), with ornamental initials, and NUMEROUS WOODCUTS Augsburg, E. Ratdolt, 1488
 FIRST DATED EDITION. Hain-Copinger *609; Proctor 1877; Prince d'Essling 436.
 Introductorium in astronomiam. Gothic letter, 70 leaves, 40 long lines to the page; with woodcut initial letters and NUMEROUS WOODCUTS ib., 1489
 FIRST EDITION. Hain-Copinger *612; Proctor 1880; Prince d'Essling, 524.
 2 works in 1 vol., sm. 4to., foremargins of the former stained a little; straight-grain blue morocco extra, by J. Faulkner 1488-9 14 0 0
 The woodcuts are figures of curious animals and monsters illustrating the positions of the various heavenly bodies.
 The F. Murray copy of the second item alone fetched £10. 10s.

48 [VORAGINE (Jac. de)[[Der Heiligen Leben]. Hye hebt sich an d3 wynterteyl der heylig en leben vnd zum erst en von dem heyligen Eerezengell sannt Michael. Sm. folio, gothic letter, double columns of 42 lines, title in six lines of gothic letter, 132 woodcuts including the full-page frontispiece, all coloured, brown morocco extra, by Rivière
 Das hat gebrucket Hanns Schönsperger zu Augspurg, 1 Sept., 1489 100 0 0
 SCHÖNSPERGER'S FOURTH EDITION. Hain, 9982(2). Schreiber only knew of one copy, and that imperfect. Not in Proctor or Pollard. The corner of the title is mended, and four or five letters on the verso are missing; there are also small paper flaws on HH₂ and PP₆, involving a few letters. One or two margins are repaired and a few leaves waterstained.
 Collation:—[*]2, A—v, w, x—z, AA—PP8 (last 2 blanks, missing). Four of the pages are curiously printed with blank reverses, but nothing is missing.

49 COLUMNA (Guido de). EIN HÜBSCHE HISTORI VON DER KÜNNGLICHENN STAT TROY WIE SI ZESTÖRETT WARTT. Sm. folio, gothic letter, 39 lines to a page, without marks, title in 3 lines of large xylographic letters, with full-page cut on reverse, 106 other woodcuts and ornamental initials, border to aij slightly cut into, otherwise a very fine copy in crimson morocco extra, by Gruel Strassburg, Martin Schott, 1489 110 0 0
 Hain 5518. Proctor 401. Schreiber 4138.
 FIRST STRASSBURG EDITION, for which the illustrations were entirely re-engraved.
 * * See illustration no. 19.

50 MODUS CONFITENDI. Peniteas cito. Fol. a2: Libellus de modo confitendi z penitendi. Sm. 4to., gothic letter of three sizes, 42 lines to a page of the smaller type, title of one line with woodcut below, and full-page printer's device on last leaf, rubricated, bevelled wooden boards and brown morocco, blind tooled, with ex libris of G. VAN HAVRE
 Cologne, J. Koelhoff, 20 Dec., 1489 7 10 0
 FIRST DATED EDITION PUBLISHED IN GERMANY. Not in Hain, Proctor or Pollard. Copinger 4303.

50*HIERONYMUS (S.). VITAS PATRUM. Dit boeck is ghenomet, dat vader boeck. dat in den latijne is gheheten Vitas patrū. inhoudende dye historien in legenden der heyligher vaderen die hare levē in strēgher penitencie ouerghebracht hebbē. Ouergheset in goeder verstādelre duytser sprake. Sm. folio, Gothic letter, double columns, 36 lines; a j is entirely occupied by a fine WOODCUT of the Annunciation, on the recto as well as the reverse, a block cut in two divisions on title, initials and capitals painted in red; old vellum Zwolle, P. van Os, 1490 35 0 0
 VERY RARE. Campbell 938; Proctor 9135.

		£ s. d.
51	MOLITOR (Ulricus). <i>De lamiis et pythonicis mulieribus.</i> Sm. 4to., Gothic letter, 28 leaves (of which the last is blank); with 7 fine woodcuts, including one of a judge hearing a case; a large and fine copy in light brown levant morocco extra, gilt edges, by L. Claessens	18 18 0
	[Reutlingen, Johann Otmar, about 1489]	
	PROBABLY THE FIRST EDITION of this very curious book on witches. The woodcuts re-appeared in the German edition printed at Reutlingen by Michael Greyff. Hain *11536; B. M. Cat. of Incun. II, p. 587; Schreiber 4785.	
52	— another edition. Sm. 4to., Gothic letter, 27 leaves (of 28, the blank last leaf having been cut away); with 7 fine woodcuts; a slight mending in the title leaf, and a few letters defective c ₅ , otherwise a very good copy; russia extra, gilt edges, by Bedford	13 13 0
	[Strassburg, Johann Prüss, about 1490]	
53	— another copy of the same edition. Sm. 4to., with the blank last leaf; a fine, large copy in purple levant morocco extra, gilt edges, by Lortic	15 15 0
	ib., about 1490	
	Hain *11535; B. M. Cat. of Incun. I, p. 126; Schreiber 4786.	
54	— another edition. Sm. 4to., Gothic letter (types 84 and 150 ^A); with 7 fine spirited woodcuts; a large but somewhat soiled copy; vellum gilt	21 0 0
	[Cologne, Cornelis de Zierikzee, about 1496]	
	AN EXTREMELY RARE EDITION. It is the first of the five printed by Cornelis de Zierikzee. There is no copy in the British Museum, and it is undescribed by Hain and Copinger. Schreiber (4790) locates only 4 copies.	
55	— another edition. Sm. 4to., Gothic letter, 22 leaves; with the same woodcuts as in the preceding edition, except that on the titlepage, for which a repetition of that on C ₁ ^a is substituted; old fancy boards	12 12 0
	[ib., about 1498]	
	Voullième 841; not in Hain; B. M. Cat. of Incun. I, p. 307 (the first described); Schreiber 4791.	
56	— another edition, Sm. 4to., Gothic letter, 22 leaves; an ornamental initial letter painted on the first page of text, and paragraph marks etc. in red and blue throughout; with the same woodcuts as in the preceding edition, one of them, however, being repeated on the last page; a fine, large copy, with UNCUT LOWER MARGINS, in half morocco	15 15 0
	[ib., about 1499]	
	Not in Hain; Copinger 4338; Voullième 840; B. M. Cat. of Incun. I, p. 307 (the second described); Schreiber 4792.	
57	— another edition. Sm. 4to., Gothic letter, 22 leaves; 2 printed ornamental initial letters; with the same woodcuts as in the preceding edition; a fine, large copy in russia extra, gilt edges, by Bedford	12 12 0
	ib., about 1500	
	The text of the verso of D ₁ ii and recto of D ₁ ii has been erroneously shifted by the printer to verso of B ₁ ii and recto of B ₁ ii.	
	Not in Hain; Voullième 823; B. M. Cat. of Incun. I, p. 310; Schreiber 4794.	
	In all these editions the woodcuts are very quaint and the treatment of the subjects is original. Roughly executed, they are powerful illustrations of the scenes described in the text. In this the artist shows a vivid imagination and exhibits great skill in the delineation of countenances expressing horror, fear, diabolical delight, etc.	
58	BIDPAI. FABULAE. <i>Directorium humane vite alias parabole antiquorū sapientū</i> [Edita a Johanne de Capua]. Sm. folio, gothic letter, long lines, 50 to a full page, with signatures, full page cut on reverse of title, and 118 spirited woodcuts; a fine copy in old French veau fauve	63 0 0
	[Colophon] <i>Explicit liber parabolarū antiquoꝝ sapientum</i>	
	[s.l.a. sed Argent, Jo. Prüss, c. 1490]	
	Hain *4411. Collation:—a—m6, n10 = 82 leaves, unnumbered.	
	A fine clean copy from the La Vallière sale. This copy conforms with the variation, Schreiber 3489a.	

* * See illustration no. 20.

		£ s. d.
59 [RETZA (Franciscus de)]. <i>Defensoriū inuolate perpetueq; virginitatis . castissime dei genitricis Marie. In quo adducuntur xlvi. naturalia et mirabilia exemplar clarorū scriptorū auctoritate roborata : et experiētia rerum conprobata.</i> Sm. 4to., lit. goth., <i>long lines</i> , 28 to a full page, with signs., over 50 curious woodcuts; green morocco extra, g. e., by C. Smith, FINE COPY	s. n. (Basel, Leon. Eisenhut, circ. 1490)	28 0 0
	Hain *6086; Proctor 7717 (B. M. copy lacks title).	
	This is the E. G. Hibbert and Yemenniz copy. The Huth copy fetched £30.	
	* * See illustration no. 21.	
60 SPECULŪ artis bene moriendi de temptationibz penis infernalibz interrogationibz agonisantiū et variis orōnibus pro illo ȝ salute faciendis. Sm. 4to., lit. goth., <i>long lines</i> , 36 to a full page, 16 ll. with signs., "Accipies" woodcut on title, new vellum	n. d. [Cologne, H. Quentell, 1490-4]	5 5 0
	Hain *14912; Proctor 1415.	
61 BERNARDUS (S.). <i>Floretus in se otinens sacre theologie τ canonū flores ad gaudia paradisi finali tereos (qui se in illos exercitauerint) perducentes.</i> Sm. 4to., gothic letter, <i>large woodcut on title of S. Gregory seated at a desk, rubricated initials, boards (partly uncut)</i> , FINE COPY	[s. n., ib., H. Quentell, not after 1491]	4 10 0
62 [CHRISTUS. Die Neue Ehe und das Passional]. Title: Von der kinthait vnsers hēr ihesu cristi geñt vita cristi. Sm. folio, German gothic letter, <i>double columns of 36 lines, signatures, 74 fine woodcuts, ornamental initials in outline, blank margins of title and a few leaves mended, brown morocco extra, blind tooled to a XVth Century pattern, dull g. e., from the BATEMAN and WILLIAM MORRIS collections</i>	Augsburg, A. Sorg, 1491	120 0 0
	FOURTH EDITION. Hain *4060. Not in Proctor. Schreiber 3726. Morris, <i>German Woodcuts</i> , No. 23 (this copy). MS. inscriptions on title-page.	
	A large number of the illustrations were specially engraved for this edition.	
	* * See illustration no. 22.	
63 CRESCENTIIS (Petrus de). <i>Opus Ruralium Commodorum.</i> Fo. 1 Petri de crescentijs Ciuis Bo- nonieñ. in commodū ruralium cum figuris libri duodecim. Sm. folio, gothic letter, <i>double columns of 53 lines, over 300 woodcuts of husbandry, plants, falconry, hunting and other country pursuits, mottled calf</i> [n. d., Speier P. Drach, about 1493]	60 0 0	
	Hain 5826. Proctor 1441.	
	<i>Collation:—A8, B—Q6, R8, S—z, ab6 (last blank) + Table 4 leaves.</i>	
	A sound UNCOLOURED copy, clean and fine except that a small corner of sig. x ₁ is repaired and some words filled in in manuscript.	
	* * See illustration no. 23.	
64 SCHEDEL (Hartmann) [NÜRNBURG CHRONICLE]. <i>Registrum huius operis libri cronicarum cū figuris et ymagībus ab inicio mūdi.</i> Large folio, gothic letter, <i>64 long lines to a page, xylographic title-page, there are said to be 645 different woodcuts in the book plus 1164 repeats, this includes 31 double-page cuts, chiefly by WOHLGEMUT and PLEYDENWURFF, initials in the Table coloured by hand; a very tall, sound copy in oak boards with a modern calf back, the blank margins of a few leaves repaired</i>	Nuremberg, Ant. Koburger, 12 July, 1493	45 0 0
	FIRST EDITION, with the "De Sarmacia regione Europe" and the 3 blank numbered leaves. I have also cheaper copies in stock.	
	* * See illustration no. 25.	

		£ s. d.
65 BRANDT (Seb.).	In laudē gloriose virginis Marie multorūq; sanctorū : varij generis carmina. Sm. 4to., roman letter, 28 lines to a page, rubricated, woodcuts, vellum, VERY RARE [s. n., Basel, J. Bergmann, 1494] Hain *3733. An edition dated 1494 is quoted by Hain (+3734) but as its real existence is doubtful this is probably the first edition. Some of the woodcuts are extremely fine. * * See illustration no. 24.	20 0 0
66 NITZSCHEWITZ (Hermann).	NOUUM BEATE MARIE VIRGÍS PSALTERIUM DE DULCISSIMIS noue legis mirabilib ⁹ dīni amoris refertis nouit' ad t'ci eteritōz ofectū. Sm. 4to., gothic letter, 40 lines to a full page, title-page with 2 lines of type and large woodcut in facsimile and without the woodcut on verso, 2 leaves with coloured floral borders and initials, 2 full-page cuts, 165 smaller cuts each with wide pictorial border on two sides, blind tooled morocco, a very LARGE COPY, with some uncut leaves, VERY RARE <i>Zinna, press of the Cistercian Monastery [c. 1494]</i>	100 0 0
	FIRST AND ONLY LATIN EDITION, AND THE ONLY BOOK FROM THIS PRESS in the Cistercian Monastery at Zinna, between Potsdam and Wittenberg. Hain *11891. Proctor 3226.	
	The only other copy I remember seeing of recent years is the Huth copy which through an accident only fetched £134. It was very much shorter than this. Even the copy described in Mr. J. P. Morgan's Catalogue wants four leaves. The lower margin of A ₂ in this copy has been enlarged involving a few small spurs of the border. * * See illustration no. 26.	
67 PHARETRA fidei Catholice sive ydonea disputatio inter Cristianos et Judeos, etc. lit. goth., long lines, 37 to a full page, 12 ll., the last an original blank, signs., "ACCIPIES" woodcut on title <i>Impressum LYPTZCK per ARNOLDUM DE COLONIA, s. a.</i> Hain *12913; Proctor 3006.		
	Stella Clerico & Cuilibet Clerico summe necessaria, etc., lit. goth., 14 ll., the last an original blank, signs. [Colophon as above] "Anno dni M.CCCC.XCIII" Hain 15078; not in Proctor.	
	2 works in 1 vol., sm. 4to., purple morocco gilt	1494 3 10 0
68 CHIROMANTIA.	[Begins on a ₁ , a ₁ containing a blind woodcut outline of a hand impressed without ink:] Ex divina phō & Academia s'm nature vires ad extra chyromantio diligentissime collectu ₃ . Exordium . . . Sm. 4to., gothic letter, 32 leaves with signatures and 32 long lines to a page; with 21 large outline chiromantic woodcuts; a fine and large copy in calf n. d., but after 21 Jan. 1494 VERY RARE. Hain *4970. Proctor 2453, who assigned it to Conrad Hist of Speier. In the B. M. Cat. of Inc. this opinion is not precisely confirmed and the book is placed in the section of "non assignables."	12 12 0
69 ARS MORIENDI ex variis / scripturarū sentēciis collecta cū figuris ad resistēdū in mortis agone dyabolice suggestioni valēs Cuilibet christifideli vtilis ac multū necessaria. Sm. 4to., lit. goth., long lines, 31 to a full page (14 ll. signs. A—B,) 14 SPIRITED FULL-PAGE GERMAN WOODCUTS, fine clean copy, brown morocco extra by Riviere S. l. a. et typographo [Leipzig Conrad Kachelofen, c. 1495-8]	120 0 0	
	EXTREMELY RARE EDITION, with REMARKABLE WOODCUTS. Hain never saw this edition, and it is not in Proctor.	
	* * See illustration no. 27.	

70 CONFESSORALE. (*Fol. 1a, title, above a full-page woodcut:*) Formula pure confessionis. (*On the reverse:*) Libellus iste Formula pure confessionis intitulatus: compilatus est Colonie lucubratione diligētiaq; accuratissima per religiosum et deuotū quendā patrē Ordinis Predicatoꝝ ibidem ouentualem. ad honorē dei. et eruditōnē simplicium christifideliū. Anno gratie MCCCC lxxxvij. Sm. 8vo., Gothic letter of two sizes, 16 leaves, 26-27 long lines to the page; with a WOODCUT of five penitents kneeling to as many confessors, on title; some leaves at end slightly wormed; calf gilt [Cologne, about 1495] 10 10 0
 VERY RARE. It is unmentioned by Hain and Proctor.
 * * See illustration no. 28.

71 FELICIANUS (Fr.). De divina predestinatōe. Sm. 4to., gothic letter, 34 lines to a page, with woodcut on title representing the Almighty supporting the nude figure of a man, old boards with old cuts pasted on inside cover from the Inglis library [Speier, Conr. Hist.], 1495 5 5 0

72 MEDER (J.). Quadragesimale . . . de filio prodigo et de angelis ipius ammonitone . . . Sm. 8vo., gothic letter, in double columns; the initials illuminated by hand in red and blue; with 18 interesting full-page woodcuts, UNCOLOURED, and M. Furter's woodcut device below the colophon; a fine copy in contemporary calf with fleurs-de-lys, etc. stamped on the sides, the back mended Hain *6954; Proctor 2429. Basel, M. Furter, 1495 12 0 0

Hain *13628; Proctor 7728.
 Some copies have a *Tabula*, 7 leaves, at the end, but it was never in this copy. It may have been an afterthought and only inserted in a few copies.

73 ——— another edition. (*Colophon*) . . . Impressum Basilee per Michaelē Furter Ciue Basilieñ. Anno incarnationis dñi. M.cccc. xcvi. Sm. 8vo., with 18 full-page woodcuts uncoloured of the parable of the Prodigal Son and of the Passion, blank last leaf cut away; contemporary calf ib., 1497 18 18 0
 Hain 13629; Proctor 7736.
 The woodcuts are the same as in the preceding item, except one which is reversed.

74 CAOURSIN (Gulielmus) *Rhod. Vicecanc.* Volumen STABILIMENTORUM RHODIORUM MILITUM Sacri Ordinis hospitalis S. Johannis Hierosolymitani. Sm. folio, lit. goth., long lines (92 ll.) with signs., 20 remarkable full-page woodcuts, and numerous large and small ornamental initials in black and white; the first leaf remargined otherwise a very large copy with uncut leaves bound in crushed brown morocco, DOUBLÉ with red morocco, with broad ornamental gilt borders, joints, g. e., by CHAMBOLLE-DURU, from the Seilliére and Amherst collections
Ulme impressa p. Joannem Reger de Kemnat Anno . . . (1496) *Die xxiii Augusti* 70 0 0
 Hain-Copinger 4364a: Proctor 2585.
 This is the only edition with these illustrations.
 * * See illustration no. 29.

75 BRANDT (S.). *Stultifera nauis.* Sm. 4to., Roman letter; 148 leaves; with 117 (including repetitions) fine woodcuts; a few leaves very slightly wormed and the lower plain margin of the title-page repaired; otherwise a fine and tall copy in calf, gilt edges, by Rivière Basel, J. Bergmann de Olpe, 1497 25 0 0
 FIRST EDITION of J. Locher's Latin version. Two editions were printed in the month of March, 1497: one in quarto, the other in small octavo. Of these two issues, the quarto is the finer, containing larger woodcuts than the small octavo. These woodcuts are justly esteemed among the best of the Basel school.
 Hain-Copinger 3746; Proctor 7776.
 * * See illustration no. 30.

76 BUCH DER KUNST geistlich zu werden. Sm. 4to., *Gothic letter*, 95 printed leaves, with 106 curious WOODCUTS of archaic character (average size 94 x 81 mm.); 2 leaves (b₃ and c₁) in facsimile; a few wormholes filled in; crimson levant morocco, blind tooled, gilt edges, by Rivière; VERY RARE
Augsburg, J. Schönsperger, 1497 75 0 0

This copy has the book-label of Ambroise Firmin Didot, who remarks in his *Catalogue Raisonné*: "Cet ouvrage, qui, dit l'auteur, au commencement, est traduit du latin, paraît du même genre que le *Miroir de l'âme*, ou bien que le *Speculum humanae salvationis*. Les 104 [106] gravures sont plus anciennes que la date de l'édition et se rapprochent de celles des xylographes allemands. Quoique l'exécution en soit très-groissière, elles ont une grande naïveté. On voit par ce volume quelle a été la rudesse des débuts artistiques de l'habile éditeur des livres à gravures de l'empereur Maximilien." The cuts are from the same blocks, or are close copies of those in the edition printed by Johann Bämler in 1491 (Hain *4038).
 Hain-Copinger *4039; Proctor, 1789.
 * * See illustration no. 31.

77 BRAUNSCHWEIG (Hieronymus). Buch der Chirurgia. Sm. folio, *Gothic letter*, 130 leaves, printed in double columns; with 50 large and fine WOODCUTS, nearly full-page size, and several small ones; plain margins of the title and small hole in a few leaves skilfully mended, and 2 or 3 insignificant wormholes in a few leaves; a large copy in the original wooden boards, rebacked, with the bookplate of the Heilbronn library
Strassburg, J. Grüninger, 1497 52 10 0

FIRST EDITION; OF GREAT RARITY. It is one of the earliest and best of the illustrated books produced by Grüninger, which form a special school of German design.
 Hain-Copinger *4018; Proctor 481 (not in the British Museum); Schreiber 3642b, with the extra four leaves to the fourth treatise. He remarks of the woodcuts: "Ces figg. sont assez bien dessinées, et gravées à la manière des g. s. métal".
 * * See illustration no. 32.

78 HORTUS SANITATIS. f 1. *Ortus Sanitatis De herbis et plantis. De Animalibus et reptilibus De Aribus et volatilibus De Piscibus et natatilibus De Lapidibus et in terre venis nascē(tibus) De Urinis et eas Speciebus Tabula medicinalis Cum directorio generali per omnes tractatus.* Sm. folio, double columns, 55 lines, numerous woodcuts and large ornamental letters, good sound copy in green morocco by Rivière
 [n. d. but Strassburg, J. Prüss, before Oct. 21. 1497.] 60 0 0

Hain *8941; B.M. Cat. Incun. I, 124.
 RARE. Even the Morgan copy has a leaf in facsimile.

79 —— the same. *De herbis et plantis. De animalibus et reptilibus. De Aribus et volatilibus De piscibus et natatilibus De Lapidibus et in terre venis nascē (tibus) De Urinis et earū Speciebus Tabula medicinalis Cum directorio generali per omnes tractatus.* Sm. folio, gothic letter, double columns of 55 lines, numerous woodcuts, and large ornamental initials, a LARGE COPY (UNCUT AT TAIL), last 2 leaves very slightly repaired touching 3 letters, bound in green morocco extra, gilt edges
 [s. n., Strassburg, J. Prüss, c. 1507] 45 0 0

Hain 8943.
 This is the third of the three undated editions in Latin very difficult to distinguish apart, in the same or similar type and thus probably all from the same press

£ s. d.

80 LOCHER (J.). *Libri Philomusi. Panegyrici ad Regē Tragediā de Thurcis et Suldano. Dyaloguz de heresiarchis.* Sm. 4to., FIRST EDITION, *lit. rom. et goth., long lines, numerous large spirited German wood-cuts (by Hans Burgmair?), modern boards, UNCUT, RARE*
Argentine, Per Mag. Johannē Grüninger (Reinhard), 1497 10 10 0
*Hain *10153; Proctor 483. Dr. G. Klosz's copy.*

81 FUNDAMENTUM eterne felicitatis oībus hoībus utilissimū Sedecim signa p que ɔjecturare possumus aliquē fore de numero electorū vel damnatorū: ut in fine. 12mo., ff. 32, *woodcut of the Virgin, S. Anne and the child Jesus on title and repeated on last leaf, hf. morocco*
Colonia n̄ Henricum Quentell, 1498 5 5 0
Not in Hain nor Proctor. Voullième 430; B.M. Cat. p. 312; Schreiber 407; he cites 5 copies only.

82 BRANDT (Sebastian). *Varia Sebastiani Brant Carmina.* Sm. 4to., FIRST EDITION, with 3 woodcuts on title and 2 in the text, device at end dated 1497, half bound. r. e. *Basel, J. Bergman de Olpe, 1498* 10 10 0
*Hain *3731; Proctor 7779. From the William Morris and Dunn Collections, and with ex-libris "Bibliothecae Fratrum Ordinis Praedicatorum Conventus Balsanensis SS. Nom. Jesu."*
** * See illustration no. 33.*

83 HORTULUS ANIMÆ. (*Colophon*) Impressum per me wilhelnum schaffener de Ropperswiler .xij. die Martij: Anno dñi. M.cccc.xvij in inclita ciuitate Argentini. Sm. 8vo., printed in black and red, the large initials rubricated in blue and red, with 68 of 74 uncoloured wood-cuts, an imperfect copy lacking [aa]₁ and 8, [bb]₅ and 6, [cc]₁₋₃, a₁, e₃, r₃, s₄, and A₁ = 12 leaves; bound in contemporary stamped calf with clasp *Strassburg, W. Schaffener, 1498* 15 0 0
Hain 8936 (not seen). Not in the British Museum nor Bodleian. Schreiber 4242. Schaffener's earliest dated book. At the end of the volume are 22 leaves of Prayers in contemporary MS.

84 — another edition. (*Fol. 1a:*) *Ortulus anime cum oratiunculis aliquibus super additis. que tamē i prioribus libris non habentur.* (*Fol. 252a, colophon:*) *Elaboratum per prouidum virum magistrum Johannem Grüninger in insigni ac libera ciuitate Argentina. Anno incarnationis. i. 500. Pridie vero Kalendas februarii. Finet feliciter.* Sm. 8vo., printed in black and red, with 75 woodcuts; *Fol. A₁ remargined and Fols. BB₂₋₃ missing; old calf with metal clasps* *ib., J. Grüninger, 1500* 8 0 0
Hain 8937; Schreiber 4245; Proctor 491. The B.M. copy is imperfect.

85 — another edition. *Hortulus anime denuo diligentissime per pre stātissimos viros et dños doctorem Brant et mgr'm Iacobū Wympffelingum castigatus.* 12mo., gothic letter in red and black, 25 lines to a page, numerous small woodcuts; mottled calf *Impressum Argentine per Joh' em Wehinger, 1503* 7 10 0
*Proctor 10162. This copy has been adapted throughout in conformance with some local liturgical use where SS. Lebuin, Odulph, Brandan and Fredericus ep. were held in esteem, and where the *Festum Reliquiarum* was held on Nov. 15. (It may perhaps have been Utrecht.) As a consequence there are many MS. alterations and additions, and in a few cases printed leaves have been cancelled and replaced by MS.*

86 — another edition. *Hortulus anime cum alijs q'plurimis orationibus pristine impressioni su-peradditis: vt tabulam in huius calce annexam in tuēti patētissimū erit.* (*Colophon printed in red on 260b:*) *Hortulus aie impēsis pbi viri Antonij Kober-ger Ciuis Nurēbergeñ. impressus: finem optatū sortit' est Lugduni arte et industria Iohānis Clein chalcographi.* Anno dni. M.cccc. xj. iiij. nōs iulij. 12mo., 264 leaves, printed in black and red in fine Gothic characters; with 70 pretty wood-cuts; in contemporary stamped calf, with brass ornaments, rebuckled *Lyons, J. Clein, 1511* 21 0 0
THE FIRST AND RAREST OF THE CLEIN-KOBURGER EDITIONS; unmentioned by Brunet.
The great attraction of this office of the Blessed Virgin lies in its pretty wood-cuts, which represent a variety of subjects taken from the Scriptures, such as the

HORTULUS ANIMAE, *continued* :—

Annunciation, the Crucifixion, besides a number of views of saints and martyrs. For long it was supposed Clein had not only printed the work but was likewise the artist who designed the woodcuts. Later conclusions point to Springin-Klee and E. Schön as being the designers.

87 METHODIUS. REVELATIONES. Methodius primū olympiade . . . De reuelatione facta Ab angelo beato methodio in carcere detēto. (*Colophon* :) Finit Basilee per Michahelem Furter opera et vigilantia Sebastiani. Brant Anno 1. f. 9.8. Nonis Januarijs. Sm. 8vo., with 61 woodcuts; a few marginal notes slightly shaved, brown morocco, gilt edges

Basel, M. Furter, 1498

£ s. d.

12 0 0

* * See illustration no. 34.

87*— another edition. Sm. 4to., with the same woodcuts as in the preceding item; fine copy in red morocco extra, by W. Pratt, gilt edges ib., 1515

6 6 0

88 COLOGNE CHRONICLE. Title: Die Cronica vander hilliger Stat vā Coellē. Here the arms of Cologne surrounded by the effigies of seven Archbishop-Saints, and under them Sancta Colonia diceris hinc. quia sanguine tincta | Sanctorum meritis, quoꝝ stas vndiqꝫ cincta. Last leaf (foliated CCC.l) obverse: . . . dit boich van den geschichten der Ertzbuschoue ind der hilliger | Stat van Coellen. myt etzlichen anderen historien van begynne der werlt. . . . gedruckt | mit grossem ernst ind vlijt Iohan Koelhoff Burger in Coellen. in vollendet vp sent Bartholomeus auent des hilligen Apostels Anno vurs; [i.e. 1499] | . . .

Sm. folio, with numerous woodcuts, a few coloured; the blank margin of title repaired, otherwise a very fine copy in 16th century stamped pig-skin, with arms in gold on the sides, clasps, from the Didot collection

Cologne, Koelhoff, 1499

45 0 0

A very fine copy of one of the most important documents of the history of Printing. "This highly worthy art aforesaid was invented first of all in Germany at Mentz on the Rhine. From 1440 essays and investigations were made, and in 1450, a golden year, printing was begun, and the first book printed was a Latin Bible in big types such as are used for Missals."

On the reverse of folio gg1 (under the date of 1450) begins the article "Van der boychdrucker kunst," which gives to this volume most of its importance. It is the first plain public declaration made in Germany, by a printer, that "the first Finder of Printing was a burgher at Maintz, and was born from Strassburg, and was called Joncker Johan Gudenburch." (This was stated to rebut the absurd claim made in favour of Nicolas Jenson, who had only gone to Venice to begin his cutting and arranging of type, after typography had been already practised there.)

* * See illustration no. 35.

89 BRIGITTA (S.). REVELATIONES.

Reuelationes sancte Birgette (Fol. 15a, col. 1:) Incipit primus liber Reuelationū celestium domine Birgitte de suecia . . . (Fol. 257b:) . . . p Anthoniū Koberger ciuē Nurembergen. impresſe finiunt . Anno domini . M.cccc.xxi . mensis Septēbris . . . Sm. folio, Gothic letter, 310 leaves, double columns, 57 lines to the column; with several fine and spirited woodcuts, some of which are full-page, from the designs of ALBERT DÜRER; a few small wormholes at beginning and end; in the original oak boards covered with calf stamped with ornamental tooling

Nuremberg, A. Koberger, 1500

30 0 0

There is no signature to the designs, but the critics are generally agreed that Dürer, in his earlier period, was the creator. There are 6 full-page cuts, making 7 by repetition; a smaller one "Magister Magnus."

Collation:—14 preliminary leaves; a-z⁸ A—F⁸ G⁶ H⁵ a-f⁸ g⁵. Mr. Copinger incorrectly gives the number of leaves as 298. Hain-Copinger 3205; Proctor 2124.

90 HROSVITA. Opera Hrosuite . . . A Conrado Celte inuenta. Sm. folio, roman letter, 44 lines to the page; with 8 full-size, beautiful woodcuts, attributed to ALBRECHT DÜRER; the plain inferior margin of first leaf and 2 or 3 wormholes repaired, the head-lines on 3 leaves slightly cut into; otherwise a clean and good copy, hf. bd.

[Colophon.] Impressum Norunbergæ Sub priuilegio sodalitatis Celticæ a senatu rhomani Imperii impetratae.

Anno Quingentesimoprimo supra Millesimum (1501)

45 0 0

A duplicate from the British Museum, with several small inoffensive stamps.

£ s. d.

91 URSULA (S.) ET XI MILLIA VIRGINES. Historia Undecim Milium Virginum breviori atq; faciliori modo pulcerrime collecta: . . . De Dina Ursula Exastichon. . . . Sm. 4to., ff 4., *small gothic letter, cut on title, boards* *Impressa Colonie p. Martinū de werdena [after 1500]* 2 10 0

92 PASSIO sine Historia. XI. miliū v'ginū. 8vo., *lit. goth., long lines, 33 to a full page, 30 ll., rubricated, large woodcut of the Martyrdom on title, and full-page woodcut figure of S. Ursula, with a border on reverse of last leaf, with head-title: "Historia undecim miliū Virginū finit felicitat Scā Ursula cū Sodalib⁹ tui; Orate p nob⁹" mottled calf extra, g.e., by Bedford, FINE COPY, RARE* [sine ullā notā] 10 10 0
 It was probably printed at Cologne by Hermann Bungart about 1503.
 Hain *12457; Proctor 1474, imperfect; Schreiber 5402; Pollard 1. 302.

93 HISTORIA Undecim Milium Virginum breviori atq; faciliori modo pulcerrime collecta, cum nōnullis additionibus que in prima defuerūt. De Diva Ursula Exastichou . . . 8vo., *lit. goth. (two types), long lines, 48 to a full page, cut on title, half bound, RARE*
 . . . *Impressa Colonie p. Martinū de werdena [s. a. c. 1509]* 3 3 0
 ? Proctor 10521.

94 GARLANDIA (Joh. de). Synonyma et Equivoca, *gothic letter, large woodcut on title* Cöln, H. Quentell, 24 Dec., 1500
 Hain *7476.
 [GARLANDIA] Verba deponentialia Joh. Synthin, *gothic letter, cut on title as above* ibid., c. 1500
 Hain *14790.

SYNTIN (Joh.) Composita Verborum, *gothic letter, woodcut on title* Cöln, H. Quentell, 1501
 together 3 works in 1 vol. Sm. 4to., *dark blue morocco extra from the Carthusian monastery of BUXHEIM* 1501-1501 7 0 0
 The last work is not mentioned by Proctor. The second work is very slightly wormed.

95 LEVEN JHESU CHRISTI. Hier beghint dat leven ons heren Jhesu cristi. [Colophon:] Gheprent t'Antwerpen aldernaest den grooten Mortier. Int iaer ons heeren M.cccc. eñ iii, den xvii dach in October. Sm. 8vo., *lit. goth., long lines, 20 to a full page, large woodcut on title and reverse, and one on reverse of last leaf, 43 full-page and four smaller very early Dutch woodcuts, some partly coloured by hand, oak boards covered with leather, with panels of small flower stamps in diagonal compartments, clasps, well preserved* Antwerp, 1503 50 0 0
 VERY RARE.

96 RABANUS MAURUS. (Fol. 1a, title:) M Agnencij Rabani Mauri De Laudib⁹ sancte Crucis opus . erudicione versu prosasq; mirificum. (Fol. 85b, colophon, printed in red:) Phor̄heim . in ædibus Thomæ Anshelmi . Martio mense . M.D.III. . . . Sm. folio, a little water-stained; bound up with a contemporary work in 16th century oak boards covered with leather on which is stamped a beautiful ornamental design introducing acorns and roses, rebacked Pforzheim, 1503 12 12 0
 A work remarkable for the curious arrangement of its typography. It is finely printed in Roman letter in red and black, some of the red type being arranged in symbolical figures, mostly cruciform, enclosed within outline woodcuts. Besides these there are two large and fine woodcuts of the author presenting his book to the Pope. Proctor 11747.
 Bound up with this copy is; "Quodlibeta Varie questiones de quolibet disputare ac edite a . . . Thoma Aquinæ . . . M.cccc.1" printed at Cologne by H. Quentell (not in Proctor). This contains pretty woodcut initials.
 The Fairfax Murray copy of the former item in a modern calf binding fetched £15 10s.

		f s. d.
97 ALPHABETUM SACERDOTUM vel Ordo sacerdoti ⁷ p'p'antis se ad missam. 12mo., gothic letter, 25 lines to a page, signatures, woodcut on title and another on verso of the Annunciation, crushed brown Levant morocco extra, g.e., by <i>Lloyd Impressum Traiecti p'me Iohānē Bernardi</i> [c. 1505]	12 10 0	
The woodcut on the title represents a bishop leading a man to a church door. The cut of the Annunciation is in pure outline, and is copied doubtless from an earlier Italian source. The book contains the Celebration of the Mass according to Utrecht use.		
98 ISIDORUS (St.). <i>Isidorus de summo bono et soliloquiorum eius. (Colophon)</i> . . . Impressum Basilee p' magistrū Nicolaū lamparter. Anno domini millesimo quingentesimo quinto. xxxiiij. die Julij. Seti Isidori hyspalensis ep̄i libellus soliloq̄orum de angustia & miseria hominis (<i>Colophon</i>) . . . Nicolaum lamparter ciuem basiliensem. Ano dñi millesimo quingentesimo quinto. Die xo quarta augusti.		
2 works in 1 vol., sm. 8vo., with woodcut of <i>St. Isidorus on verse of Fol. 1 of the first work</i> ; bound <i>Basel, N. Lamparter, 1505</i>	2 10 0	
99 PLENARIUM. Dat boek des hyllighen Ewangelij Profecien vñ Epistelen ouer dat ghantze yaer myt der Glosen vnde Exempelen. 2 parts in 1 vol., sm. folio, gothic letter, double columns of 49 lines, NUMEROUS WOODCUTS, 18th Cent., calf gilt, with crowns and Tudor rose on back		
<i>Steffani Andes inwoner vnde borgher der stad Lübeck, 1506</i>	50 0 0	
<i>Collation</i> :—a-0, a-0, a-v, aa-dd6 (last leaf blank)=228 leaves.		
From the library of George III. (B. M. duplicate) and William Morris.		
100 RINGMANN. <i>Passio Christi. Passionis Christi Vnum ex quattuor euangelistis textum</i> . . . (<i>Colophon</i>) Ioannes Knoblouchus imprimebat Argen.		
Folio, with 26 fine full page woodcuts with the monogram V G (<i>Urse Graf</i>), coloured by a contemporary hand, a large copy, slightly wormed, the last leaf mended; vellum, gilt edges	Strassburg, J. Knoblouch, n. d. (circ. 1507)	10 10 0
The last leaf contains an epistle from Ringmannus Philesius who translated the work from the German, and some verses in latin from Petrarch.		
Proctor 10058.		
101 [WIMPFELING (Jac.)] <i>Auisamentū de concubinariis nō absoluēdis quibuscūq; ac eorū periculis q̄plurimis. A theologis Coloniēsibus approbatū cum additionibus sacratissimorū canonū</i> . . . Sm. 4to., gothic letter, 38 lines to a page, title over a woodcut of two devils tempting a woman, attributed to W. TRAUT, calf extra, g.e., by F. Bedford, from the HUTH COLLECTION <i>Impressum Nuremberge p' Hier. Höltzel, 1507</i>	12 0 0	
PROBABLY THE FIRST EDITION. Proctor 10992.		
<i>Collation</i> :—A4, B6=10 leaves. At the Huth sale this copy realised £17.		
102 PINTER (Ulrich). <i>SPECULUM PASSIONIS domini nostri Ihesu Christi</i> . . . (<i>Colophon</i>) <i>Speculum de passione domini nostri Ihesu christi. cum textu quatuor euāgelistarū . . . cum figuris puleris . . . et stupendis mysteriis sanctissime crucis per doctorem Vdalricū Pinder cōuexū: & in ciuitate impiali Nurembergen. bene visum & impressum . . . M.cccc.vii. Die vero . xxx . mensis Augusti. Sm. folio, printed in Roman letter, with 40 FULL-PAGE WOODCUTS, and 37 SMALL ONES, 32 of them by HANS SCHEUFFELEIN; the woodcuts UNCOLOURED; the top margins of 13 leaves have been enlarged, in a few instances involving the headlines, morocco extra, ornamental blind tooling on sides, gilt edges</i>		
<i>Nuremberg, printed for the Sodalitas Cētica, 1507</i>	22 10 0	
* * See illustration no. 36.		
103 —— the same. Sm. folio, a very tall copy (298 mm.) with the woodcuts uncoloured, bound <i>ibid., 1507</i>	30 0 0	
A British Museum duplicate with small unobtrusive stamps on some of the pages. The woodcut on fol. 67 is pasted on the leaf.		
Scheuffelein was hardly twenty years of age when he furnished the designs (probably half the number of the larger series) which make this volume the finest of the Passion books issued in 1507. Only two of them bear his signature, a monogram of S and H, with two small shovels <i>en sautoir</i> . A third is also signed, but the mark is altered or unfinished and cannot be quite identified with that of the others. Proctor 11081. The Fairfax Murray copy realised £36.		

104 BAMBERGISCHE HALZGERICHTS ORDENŪG. Sm. folio, gothic letter, 29 lines to a page, 13 full-page cuts and 10 others three-quarter page, an extremely fine tall copy, brown morocco extra, g. e., by F. Bedford, from the HUTH COLLECTION

. . . Und ist die also auss unserm beuelhe, in vnser
Stat Bamberg, durch vnsen Burger, Hannsen
Pfeyll daselbst gedruckt, 1507 . . 150 0 0

The title is a large woodcut presenting the different instruments of torture and punishment, over which are the words "Bambergische halsgerichts ordenūg." Then follow 7 ll. of register. The text begins on folio iii, and ends on folio lxxx. This very remarkable book, the foundation of the Carolinian criminal code in Germany, has remained altogether unnoticed by M. Brunet. A full and interesting account of it is given in Panzer's "Annalen der ältern deutschen Litteratur." The numerous woodcuts which it contains represent the execution of the barbarous ancient criminal law of Germany. It is EXCEEDINGLY RARE.

* * See illustration no. 37.

105 ——— another edition. Bambergische Halsgerichts und rechtlich Ordenung in peynlichen sachen zii volnfarñ allen Stetten Communē, Regimenten, Ampleiiten, Vögten, Verwesern. . . . Sm. folio, lit. goth., long lines, large cut of torture instruments on title repeated on D 4, and 20 other large spirited German woodcuts, boards, VERY RARE

Getruckt zü Mentz durch Johannem Schöffer auff Symonis
uñ Jude im Jar do men zalt nach geburt Cristi
fünffzehenhundert uñ acht Jare (with shields
in black), [1508] 75 0 0

Probably the second edition, but Schoeffer's first edition of this singular work.

The woodcuts lack the wonderful boldness of, and are smaller than those in the former item.

106 CHILIANUS EQUES MELLERSTATINI. Comedia gloriose Parthenices & Martiris Dorothee agoniā passionemq; depingens. Svo., lit. goth., three types, long lines, 14 ll., German cut of a wild man supporting a coat-of-arms on title, device on last leaf, slightly wormed, unbound, RARE
Impr̄ssum Liptzch per Wolfgangum Monacensem, 1507 2 16 0

107 BRANDT (S.). Nauis stultifera a domino sebastiano Brant primū edificata . . . (Colophon) Impressum Basilee p Nicolaū Lamparter. Anno zc. M. ccccccij. Die Yo. xv. mensis Martij. Sm. 4to., with a large number of woodcuts; fine copy, in a contemporary blind stamped calf binding slightly repaired Basle, Nicolas Lamparter, 1507 12 12 0

Bound with the above is Ep'la Lentuli ad Romanos de Christo Jesu, aliqua Moralia philosophie . . . Nuremberg 1512.

108 STAMLER (Johannes). Dyalogus De Diuersarum Gencium (sic) Sectis Et Mundi Religionibus. Sm. folio, roman letter, 36 leaves; with a fine full-page woodcut title (repeated on the verso of the same leaf); hf. bd. Augsburg, E. Ögl̄in and G. Nadler, 1508 12 0 0

VERY RARE. A very curious tract in the form of a comedy with numerous references to the Turks, Saracens, Jews, and Gentiles, and a confutation of their religions by means of passages from the Holy Scriptures.

A British Museum duplicate with small stamps on reverse of title and last leaf. A few letters in the margin of the fourth leaf are slightly shaved.

Proctor 10704.

109 LAYEN SPIEGEL	£ s. d.		
Von rechtmässigen ordnungen in Burgerlichen vnd peinlichen regimenten. [Colophon:] Vollbracht ist also säligklichen das buch genant Layenspiegel, in der kaiserlichn haubtstat Vindelica yetz Augspurg des lands schwaben, von Maister hansen Otmar. Durch ordnung vñ darlegung gantzes kostens Des ersamen vñ fürsichtigen herrn johann Ryñmañ von öringñ in der teutschen nation namhaftigsten buchfürers, vñ geendt an sant Andreas abend des ersten zwelff poten, des jars als man zalt nach crist geburt, M.D.IX. Sm. folio, lit. goth., 30 <i>fine full-page spirited German woodcuts, one double-page, and large ornamental initials, wooden boards and blind stamped ornamental leather, g. e., by Rivière, FINE COPY</i>	Augsburg, 1509	60 0 0	
EXTREMELY RARE, with remarkable woodcuts, some of which are repeated. There are German and Latin Prefaces, by Sebastian Brant and Jacob Locher. The compiler was Ulrich Tenngler. Two old German ex-libris of the Kräft family are pasted in fly-leaves.			
* * See illustration no. 38.			
110 GOT ZÜ LOB dem menschen zu besserung sind dise figur und Exempel vom aygen gericht und sterbenden mēschē zu munichen gehaltē worden. 1. 5. 1. 0. [Colophon: Gedruckt zu München von Mayster hannis sen schobsser Anno 7C. jm zehenden jare. Am freitag vor Marie Magdalene.			
Sm. 4to., gothic letter, XYLOGRAPHIC TITLE, with 26 quaint woodcuts (including repetitions); one signature slightly cut into; otherwise a fine copy in maroon morocco blind-tooled, inside dentelle borders, gilt edges, by Hunzinger Munich, 1510	55 0 0		
EXTREMELY RARE. No bibliographer except Panzer mentions this volume, and he gives only the bare title.			
The work is a miracle play in rhyming verse and the characters include Almighty God, Christ, Death, the Devil, the Merchant, the Doctor, etc.			
A note states that this copy was bought by the Monastery of Tegernsee in 1570.			
111 GRUENPECK (Jos.) Ein newe ausslegung. Der seltzamen wundertaichen vnd wunderpürden, so ein zeyther im reich, als vorpoten des Almechtigē gottes, auffmonende aufrustig zesein wider die feindt christi vnd des heyligen reichs, erscheinen sein an all Kurfürsten vñnd Fürsten so auff dem reichs tag zu Costnitz versamlt sein gewesen vñ einē Erwirdigē briester, hern Josephē Grünpecken beschehen. Sm. 4to., lit. goth. (4 ll.), large and spirited German woodcut on title of a heavenly host descending and destroying in the air Church reliquaries, monstrances, etc.; vellum	s. l. e. a., circ. 1510		
			4 10 0
112 DÜRER (Alb.). APOCALIPSIS CŪ FIGURIS. Large folio, gothic letter, double columns of 61-62 lines, large cut on title and 15 full-page woodcuts, each with DÜRER'S usual signature at foot, and the text of the Apocalypse on backs; a fine copy with each leaf mounted on a sunk card, enclosed in a brown levant morocco case	Nürnberg, [H. Hözel], 1511		110 0 0
* * See illustration no. 39.			

		£ s. d.
113 BRACK (Wenceslaus). <i>Vocabularius Rerum.</i> Sm. 4to., gothic letter, 37 lines to a page, large woodcut device of printer on title; half calf		Impressum Argentine per Martinum Flach, 1512
		3 10 0
An interesting Latin-German vocabulary, with some etymologies, classified according to subjects.		
114 GEILER VON KAISERSBERG (Johaun). (<i>Title:</i>) <i>Predig d'himelfart Ma.</i> Dis seind fier predig vō unser lieben Frawē . . . Gepredigt durch . . . doctorē Iohanē geiler von Keisersperg . Anno dñi. xc. 1409. [sic for 1509] . . . (<i>Colophon on fol. 13a, marked in error XVIII:</i>) . . . Gertructk durch Iohannes grüninger in . . . Strassburg vnd vollendet . . . inn dem iar . . . Tusent fünffhund't vñ zwölffe gezalt. Sm. folio, with woodcuts, 1 full-page, 3 smaller ones, one of which is repeated, and numerous woodcut initials; a few wormholes; Cambridge calf, gilt edges	Strassburg, J. Grüninger, 1512	
		3 10 0
	Proctor 9926.	
115 ARS MORIENDI. <i>ARS MORIENDI ex Variis sententijs collecta cum Figuris ad resistendum in mortis agone dyabolice suggestioni valens cuilibet Christifideli vtilis: ac multum necessaria.</i> Sm. folio, gothic letter, large woodcut on title (repeated on verso), and 12 full-page woodcuts, brown morocco extra, blind-tooled, gilt borders inside, g.e., by Chambolle-Duru (<i>ex-libris Seillière, with arms on sides</i>);		
A VERY FINE AND LARGE COPY		
	Nuremberg, Ioannis Weysemberger, 1512	80 0 0
	* * * See illustration no. 40.	
116 CUSANUS (Joannes) <i>Tractatulus artificiose memorie omnibus cuiuscunqz etatis studiosis admodum vtilis et necessarius, lit. goth.</i>		
	[Colophon:] <i>Tractatulus artificiose memorie finit feliciter. Impressus Vienne Hieronymū Victorē & Joannē Singreniū. Impēsis vero venerabilis Magistri Johannis Cusani. eiusdem artis p̄fessoris, 1514</i>	
This curious treatise consists of 3 leaves of title and text, 10 leaves of woodcut mnemonic circular diagrams in black and white, and 1 leaf of Latin verses at the end. The fourth page of the woodcuts is printed upside down, and a cancel leaf is inserted to remedy this, printed on one side only. The book is not mentioned by Brunet, and Graesse knew of no earlier edition than that of Leipzig, 1519;		
Eiusdem Autoris <i>Algorithmus linealis Projeciliū: de itegris perpulchris Arithmetice artis regulis: earundēqz probationibus claris exornatus: studiosis admodū vtilis & necessarius, lit. goth., 4 ll.</i>	<i>ibid., 1514</i>	
	The two WORKS in 1 vol., sm. 4to., crushed crimson morocco extra, g. e., by F. Bedford, FINE COPIES, with the stamp of the Library of the Royal Society (Norfolk Bequest)	1514 10 10 0
117 LOTARIUS. <i>EIN SCHÖNE WARHAFTIGE HYSTORY VON KEISER KAROLUS SUN GENANT LOHER ODER LOTARIUS wie er verbant ward siben iar usz dem künigreich vnd wie er sich die selbig zeit so ritterlich bruchte, das er zuletzt Römscher keiser, vnd im vszgeschniten ward.</i> Sm. folio, lit. goth., double columns, large spirited German woodcuts and ornamental initials, slightly wormed at beginning and end; purple morocco, blind-tooled		
	[Colophon:] <i>Vnd ist disz Buch getruckt in der fryen stat Strasburg vō Johānes grüninger vff samstag vor d' Herren fast nacht im iar 1514</i>	15 0 0

The numbering of the leaves is most irregular. The title forms A 1. Brunet speaks of the book as "EXTRAORDINAIREMENT RARE," vol. iii, col. 232, where it is placed under "History." Panzer also testifies to the rarity of the volume. It appears that Brunet and Graesse knew of the book only through Panzer, as neither of them give any particulars about it.

118 ALTDORFER. THE FALL AND REDEMPTION OF MAN.
The complete set of 40 woodcuts (Bartsch 1-40), very fine impressions (141 x 89 mm.) ; bound in a sm. octavo volume, dark blue morocco extra, g. e., by Rivière About 1515 42 0 0
 From the collection of Julian Marshall, with the following note in his handwriting : "This set is quite unique in condition and brilliance of impression. June 159. J. A."
 The only watermark is a bull's head with cross and flower.
 * * See illustration no. 41.

119 FIRMARIA (Henricus de). *Passio Domini Litteraliter & moraliter ab Henrico de Firmaria explanata.* Sm. 4to., a large woodcut on the title-page, 20 smaller woodcuts, and 9 ornamental woodcut initials ; sewed *Oppenheim, Jacob Köbel, c. 1515* 6 6 0
 VERY RARE. The woodcut on the title-page of the "Descent from the Cross" is in the style of Urs Graf. It has a beautiful border of scroll-work and foliage on a dotted background. Cf. *Trans. of the Bibliographical Society*, vol. iii, pt. i, pp. 73-6, where a facsimile of the title-page is given.
 Hain *7123 ; Proctor 11931.

120 MARIAL. *Deutsch Marial unser liben fräwen gemacht auff ire hocherwirdige syben fest. Eyn besunder schon liplich un ynniges buchlein aus dem psalter marie des engelischē heiligen Bonauenture unnd aus anderer machtwidiger heiliger lerer schrifft un auch aus gewonlichen gebeth der heiligen cristlichen kirchen mit gothes gnađē czu samme gebrocht gesatzt un geordenet. uff sybē hoche deutsch Marial genatt.* (Colophon:) Das buchlein hat gedruckt Melcher Lotter czu Leyptk. Im. xvi. jar. Sm. 8vo., Gothic letter, printed throughout in red and black, with 12 exquisite full-page German WOODCUTS of Scenes in the Life of the Virgin ; a fine, clean, and very large copy bound in polished calf extra, gilt edges, by Bedford *Leipzig, 1516* 52 10 0
 This German Book of Hours is of exceptional rarity. It appears to have been unmentioned by any bibliographer till Graesse, who has copied a portion of the title from a bookseller's catalogue. Collation :— Title, calendar and woodcut, 8 leaves, b-cc in eights, cc 9 leaves.
 * * See illustration no. 42.

121 BIBLE HISTORY. *Dē bibel int corte ghetranslateert. Wten latine ende walsche Metten figueren.* (This title partly xylographic, and above a woodcut. Colophon on fol. 162a :). Hier is voleyndt den Bibel int corte . . . En hi is gheprent in . . . Antwerpen, bi mi Claes de graue . . . Int iaer . . . M.CCCCC. ende Xvi. den vi. dach vā Ianuario . . . Sm. folio, Gothic letter, 162 leaves, with 62 REMARKABLE DUTCH WOODCUTS, one of which is repeated on the title, coloured by a contemporary hand ; a sound copy in vellum ; VERY RARE *Antwerp, 1516* 55 0 0
 * * See illustration K.

122 BEROALDUS (Phil.). *Heptalogus sive Septem sapientium Grecie sententias prestantiores explicans.* Sm. 4to., gothic letter, 32 lines to a page, woodcut of St. Bavo on title ; half morocco ; blank margins of title and last leaf repaired, the corners of the others have rubbed round *Deventer, A. Pafraed, 1517* 1 16 0

K



Joab en zijn volc droeghen inder oerlo-
ghen En Urias vtelde he getrouwelijc

en myn genoechte nemē met mynnder
vrouwē dat en soude gode nēmermeer

121. BIBLE HISTORY. ANTWERP, 1516.

£ s. d.

123 BRANDT (S.). Der richterlich Clagspiegel Ein nutzbarlicher begriff : Wie man setzē vnd formierē sol nach ordnūg der rechtē ein yede clag, antwurt, vñ ausz sprechene vrteilē . . . Durch Doctorē Sebastianum Brandt wider durchsichtiget, vnd mit mererm fleisz vō neuwem zum theil gebessert, zc. 158 (of 160) leaves with one full-page WOODCUT, another, almost as large, on title, etc. *Strassburg, M. Flach, 1521*

Das büch der gemeinen landpot, lands ordnung, Satzung vnd Gebreüch des fürstemthums in Obern vnd Nidern Bairn . . . 2 parts, printed in red and black, with WOODCUTS on titles, and folding woodcuts of FISH ; title slightly cut into *Ingelstadt, 1516-20*

Dy new erklerüg der landsz freyheit des loblichen haus vnd Fursten-thums obern vnd Nidern Bairn . . . Printed in red and black, with woodcut escutcheon (coloured) on title *Ingelstadt, 1516*

3 works in 1 vol., sm. folio, with WOODCUTS ; original oak boards, covered with leather stamped with ornamental borders *Strassburg, M. Flach, and Ingelstadt, 1516-21* 7 7 0

124 GEILER VON KAISERBERG. Die brösamlin doct. Keiserspergs vffgeleson vō Frater Johaī Paulin barfuser ordēs . . . (Colophon on last page :) . . . Strassburg, vō Johannes Grüninger . . . tausent fünffhundert vnd. xvii. Sm. folio, the title within a decorative woodcut border of great beauty, and the text illustrated with several WOODCUTS, large and small, by HANS FURTENBACH, 1516 (some of them bearing his mark " EF 1516 ") ; one or two small wormholes at the beginning ; vellum, from the library of William Morris *Strassburg, J. Grüninger, 1517* 12 0 0

Proctor 9941b.

* * See illustration no. 43.

125 HUTTEN (Ulr. von). Dialogi. Sm. 4to., curious woodcut of Fortune on title ; green morocco *Moguntiae Ex off. Libraria Ioannis Scheffer, 1520* 1 10 0

Proctor 9872. Collation :—AB4, C6, D-N4, O6, P-R4 = 72 leaves, unnumbered.

126 PASSIONAL. Dit is een deuoote meditacie op de passie os liefs herē . . . (Colophon:) Gheprent tot Antwerpen . buyten die Camerpoorte indenguldē Eenhoren. Bi my Willem Vorsterman. 12mo., Gothic letter ; 16 leaves ; with 17 woodcuts of various sizes ; brown morocco gilt, gilt edges *Antwerp, about 1518* 7 10 0

The book should probably consist of 24 leaves, sigs. a to c in eights ; this copy contains only 16 leaves, A₈, B₄ C₄. The cuts are very interesting. I cannot trace another copy.

127 LUTHER (Martin). DE CAPTIVITATE BABYLONICA ECCLESIAE PRAELVDIVM MARTINI LVTHERI . Sm. 4to., Roman letter, 57 leaves ; with woodcut portrait of Luther on reverse of title ; half morocco [Wittenberg ?, 1520] 2 5 0

Probably the first edition. Panzer IX, p. 184, 233.

128 —— Ein Kurtz gedicht so nüwlich ein thurgōwischer Pur, Docter Martin Lutrer vnnd siner leer, zü lob vnd synē widerwerttigen, zü Spott gemacht hat. Sm. 8vo., FIRST EDITION, lit. goth. ; new vellum sine nota 9 9 0

Four ll. Beneath the title is a large woodcut ; then follow 5 pages of verse printed in two columns. A full-page woodcut occupies the recto of the last leaf, the verso blank. EXTREMELY RARE.

129 —— A COLLECTION OF TRACTS RELATING TO THIS CELEBRATED REFORMER. Bound in 1 vol., sm. 4to., black letter, ORIGINAL EDITIONS, nearly all with woodcut borders to the title-pages ; blue morocco Wittenberg [1520]-23 10 10 0

CONTENTS :—[KLEINE EXEGETISCHE SCHRIFTEN]. Das Magnificat Vorteutschet und auszgelegt durch D. Martinum Luther Aug. (44 ll.), Wittenberg [1520] ; Auszlegung der Epistell unnd Evangeli des Advents . . . (104 ll.), title (mended and very slightly defective) in red and black, within fine floral and figured border, ib. Jo. Grunenberg, 1522 ; Das Siebēd Capitel S. Pauli zu den Chorinthern Auszgelegt . . . (39 ll.), title within architectural woodcut border, ib. 1523 ; Epistel S. Petri Geprediget un auszgelegt durch Martinū Luther M.D.XXIII (86 ll.), title within fine woodcut border with figures of Adam and Eve, 1523.

LUTHER (Martin), *continued* :—

130 ——— another collection. Bound in 1 vol., sm. 4to., ORIGINAL EDITIONS ; blue morocco Augsburg, S. Otmar, 1520, etc. £ s. d.
 CONTENTS :—Auslegunge des hayligen Vater vnsers: für die ainfeltigen layen Doctor Martini Luthers . . . (35 ll.), title within a fine woodcut figured and ornamental border, Augsburg, S. Otmar, 1520; Eyn kurtze form das Pater noster zu versteuen vnnd zu betten für die jungen kinder in christlichen glauben Doctoris Martini Luther . . . (6 ll.) [Nuremberg, Jobst Gutknecht ?, about 1520]; Der zehn gebot goetes ain Schöne nutzliche Erklerung, durch Doctor Martinum Luther . . . beschriben vñ gepredigt . . . item Ain Predig von den Siben todtsinden D. M. L. zc. (109 leaves), title in red and black within fine figured and ornamental woodcut woodcut border ; large cut of the Ascension of Christ on reverse of last leaf, Augsburg, S. Otmar, 1520.

131 ——— another collection. Bound in 1 vol., sm. 4to., ORIGINAL EDITIONS ; blue morocco Wittenberg, etc., 1520-38 15 15 0
 CONTENTS :—[KLEINE THEOLOGISCHE SCHRIFTEN]. Ain trostlichs büchlein Da Martini Luthers in aller widerwertigkeitkait ains yeden Christglaubigen menschen neülich geteutscht durch Magistrum Georgium Spalatinum (Colophon.) Gedruckt zu Augspurg, durch Silvanum Ottmar . . . Tausent Funf-hundert vnd im zwaintzigsten jar. (33 ll.), title within fine woodcut ornamental border, full-page cut of the Resurrection on reverse of leaf, Augsburg, 1520; Von den guten wercken Doctor Martini Luthers Augustinier zü Wittenberg (50 ll.), title within fine woodcut figured ornamental border, 1520; Das Ihesus Christus eyn geborner Iude sey Doctor Martinus Luther, Wittenberg, M.D.XXIIJ (18 ll.), title within fine architectural and figured border, Wittenberg, 1523; Von der Freyheit eynes Christen menschen D. Martinus Luther, Wittemberg, M.D.XXIIJ (14 ll.), fine woodcut ornamental title with lions, ib. 1523; Euangelium. Von den zehn auszsetzigen vordeutscht vnnd auszgelegt M. Lut. Wittemberg (35 ll.), title within ornamental border, ib. n. d.; Von der Christlichen hoffnung ein tröstlich leer für die kleimütigen Martin luthers über on ein dē letsten versz des fünftten Psalmen . . . (24 ll.), n. p. d.; Ein Epistel ausz dem Propheten Ieremia, von Christus reych unnd Christlicher freyheyt, Gepredigt durch Martinū Luther, 1527 (14 ll.), title within ornamental border, n. p., 1527; Wie das Gesetz und Evangelion recht gründlich zü unterscheiden sind D. Mart. Luthers predig. Item, was Christus vnd seyn Königreich sey . . . M.D.XXIIJ. (Colophon.) Getruckt zü Nürnberg durch Künigund Hergotin. (10 ll.), title within fine architectural border, Nuremberg, 1532; Der Segen, so man nach der Messe spricht vber das Volck, aus dem vierden buche Mosi, am VI Cap. Ausgelegt durch D. Mart. Luth. Wittemberg. M.DXXXII (8 ll.), title within fine figured and woodcut border, with mark NS (mon.) Wittemberg, durch N. Schirlentz, 1532; Von der winckelmesse und Pfaffen Weibe . D. Mart. Luther. Wittemberg M.DXXXIII (56 ll.), title within woodcut border in compartments, containing scenes in the Episode of Herod and St. John the Baptist, ib. 1533; Die drey Symbola oder Bekentniß des glaubens Christi jnn der kirchen eintrechiglich gebraucht Mart. Luther D. Wittemberg M.DXXXVI (24 ll.), fine woodcut title border of Biblical scenes, ib., Jo. Weiss, 1538.

132 ——— another collection. Bound in 1 vol., sm. 4to., with fine woodcut borders to the titles ; blue morocco extra 1522-43 12 12 0
 CONTENTS :—Wider den gevaffeten Man Coecleum D. Martini Luther schoner beschaid vom Glauben und Werken (9 ll.), Wittemb. k. n., 1523; Eyn Sendebrieff von dem harten buchlin widder die baueren (16 ll.), title within ornamental border, ib. 1525; Wider die Mordischen un Reubischen Rotten der Bawren (4 ll.), mended, fine architectural woodcut title, ib. 1525; Ermanung zum frid auf die Zwölf Artikel d̄ baurschafft ynn Schwaben (14 ll.), fine woodcut title in compartments of Biblical scenes, k. n., 1525; Eyn Schrecklich geschicht und gericht Gotes über Thomas Müntzer darynn Gott öffentlich desselbigen geyst lügenstrafft und verdamnet (7 ll.), fine woodcut title with the Three Graces below, k. o. u. j.; Ein nutzlicher Dialogus odder gesprechbuclein zwischen einem Müntzerischem Schwermer und einem Evangelischem Frumen Bawern, etc. (13 ll.), fine woodcut architectural title with cupids, etc., Wittemb., H. Luft, 1525; Von der Widertauffe an Zwen Pfehrherrn, Eyn Brieft (19 ll.), title within fine woodcut border of cupids, etc., ib. 1528; Wider die Antinomer (12 ll.), fine woodcut title border of Saints and Evangelists, ib., Jo. Klug, 1539; Eyn Missive allenden tzo von wegen des wort gottes Verfolgung leyden tröstlich an den Erenvestenn Harttmutt vonn Cronberg geschrieben (10 ll.), title within fine woodcut border illustrating animal fables, a printing press in one corner, with mark IG (mon.), ib., k. n., 1522; Wider den Meuchler zü Dresden gedrückt (15 ll.), fine woodcut architectural title with lion below, ib., H. Luft, 1831; Vom Schem Hamphoras : und vom Geschlecht Christi (64 ll.), ib., G. Rhaw, 1543.

133 ——— another collection. Bound in 1 vol., sm. 4to., ORIGINAL EDITIONS ; blue morocco Wittenberg, 1522-46 13 0 0
 CONTENTS :—[VERMISCHTE SCHRIFTEN]. Von menschen leren zu meyden D. Marti. Luther Wittenberg. M.D.XXIIJ (9 ll.), title within fine figured and ornamental border, Wittenberg, 1522; Wider die Verkerer und felscher Keyserlichs Mandats

LUTHER (Martin), *continued*—

Martinus Luther. Wittemberg, M.D. xxij, (6 ll.), *fine woodcut architectural title, ib.* 1523; Von weltlicher überkeytt wie weytt man yhr gehorsam schuldig sey Mart. Luther Vuittemberg, M.D. xxvii (26 ll.), *fine ornamental woodcut title, ib. Nic. Schyrlentz, 1523; Ordenūg eyns gemeynen kastens. Radschlag wie die geystlichen gutter zu handeln sind Martinus Luther. M.D. xxij (16 ll.), fine ornamental title with lions below, ib. 1523; Von Kauffshandlung und wucher Martinus Luther. Vuittemberg. 1524 (36 ll.), fine figured and ornamental title, ib. Hans Luft, 1524; Vom wucher und widerkeufflichen Zinsen D. Martinus Luther . . . (12 ll.), n. p. d.; Ob kriegs leutte auch im seligem stande seyn künden Mar. luther M.D. xxvij (20 ll.), title within fine figured border of cupids, etc., 1527; Ob Man vor dem Sterben der Pestilenz, und wer, Fliehen muge, eyn nutzlich Buchlin newlich geschrieben von Mart. Luther Wittemberg. Anno M.D. xxvij (12 ll.), Wittemb., 1527; Vom kriege widder die Türkene Mar. Luther, M.D. xxviii. Wittemberg (30 ll.), woodcut figured and ornamental title (some ll. stained), ib., Hans Weiss, 1528-9; Auff das Vermeint Keiserlich Edict, Ausgangen jm 1531 jare nach dem Reichs tage des 1530 jars. Glosa . D. Mart. Luthers. Wittemberg. DMXXXI. (28 ll.), title (backed and slightly defective, as is also 1 leaf) within border of scenes of Herod and John the Baptist, some ll. stained, ib., Nic. Schyrlentz, 1531; Klagrede D. Martini Lutheri vnd vrteil, von gegenwertigen etlichen hendeln vnd iamer dieser Zeit . . . (15 ll.), Regensburg, Hans Khol, n. d.; Etliche Schlüsse D. Mart. Luth. Das man dem Bapst und seinen Schutzherrn wider vnrrechte gewalt vnd Kriege, widerstand thuen sol. M.D. XLVI. (4 ll.), n. p., 1546; Der Römischen Kaiserlichen Maiestat Edict, wider D. Martin Luther seine Anhenger, Enthalter vnd Nachvolger . . . (16 ll.), gedruckt im Jar 1546 n. p.*

133* — AIN BETBÜCHLIN. Der Zehen gebott. Des Glaubens. Des Vatter vnsers. Vnd des Aue Marien. D. Martini Lutheri. 12mo., FIRST EDITION, lit. goth., 9 spirited full-page German woodcuts, crushed brown morocco, with antique gilt ornaments, g. e., by F. Bedford, FINE COPY

Gedruckt im zweyvndzweyntzigsten Jar [1522]

42 0 0

EXTREMELY RARE. This beautifully printed volume is attributed by Panzer (Annalen der ältern deutschen Lit., vol. II, p. 61), to the press of Hans Schonsperger of Augsburg. The type and typographical flourishes are similar to those used in the "Tewrdannckh." Panzer describes this little volume as consisting of 12 sheets A—M (the last leaf blank) but this copy has another piece of 8 ll. (the last blank) in exactly the same type, but without date, place, signatures or pagination. The title is "Ain Christliche vorbetrachtung vñ bekantnus iñ got. So man will beten das heylige vatervnsrer. Gezogē ausz den predigē D. Martini Luther zu Wittēberg. Von dem wirdigen Nicolao vonn Amsdorff Licenciaten in deutsch gebracht." The woodcuts are quite in the style of Burgkmaier and are probably by him.

134 GEISTLICH STRASS. Die Maynung disz büchleins. Die geystlich strass bin ich genant Im leyden Christi wol bekant. Sm. 4to., lit. goth., title in red and black within fine ornamental woodcut border, brown morocco extra, the sides elaborately tooled in involved gilt lines and foliage, g. e., by Thompson, of Paris, FINE COPY

Gedruckt vnd volendet in der Kayserlichen Reichstat Nürnberg durch Jobst Gutknecht, alms man zalt nach Christi unsers seligmachers geburt, 1521

58 0 0

A—K in fours. The woodcuts in this volume, seventeen in number, are said to represent the Stations of the Cross, sculptured by Veit Stoss at Nuremberg. They are chiefly in the form of Triptychs, in ornamental frames, on ornamental plinths, and are very finely engraved. THE VOLUME IS EXCEEDINGLY RARE.

* * * See illustration no. 44.

135 BIBLE. OLD TESTAMENT. Dat Ollde Testament dñdesch. Mart. Luth. Wittemberch M D xxv. Sm. 8vo., Gothic letter, 368 leaves (one blank); title within a broad ornamental woodcut border; with large decorative initial letters and many FULL-PAGE WOODCUTS; a fine copy in an old stamped pigskin binding, with clasps; EXTREMELY RARE

Wittenberg, N. Schyrlentz, 1525

7 7 0

Written in the dialect of Lower Saxony. It is unmentioned by Götz and was unknown to Schiller (see his *Bücherkunde der Sassischen Sprache*).

		£ s. d.
136 [CRANACH (Lucas)].	Passional Christi und Antichristi. Sm. 4to., Gothic letter, 16 leaves, with 31 WOODCUTS ; brown levant morocco gilt, gilt edges	n. d. (c. 1525) 28 0 0
	Most of the designs in this are copies, sometimes reversed, of those of preceding editions, but it contains four woodcuts which are new.	
136*THUCYDIDES.	De Bello Peloponnesium Atheniensiumque libri VIII Laurentis Valla interprete : & nunc à Conrado Heresbrachio ad graecum exemplar diligentissime recogniti. Sm. folio, roman letter, title within woodcut border, by HOLBEIN, and ornamental initials, half russia, William Morris's copy	Cologne, M. G. Hittorpij, 1527 2 2 0
137 VEGETIUS (Flavius).	Flauij Vegetii Renati vier bücher der Ritter- schaft . . . mit mancherleyen gerüsten, Bolwercken vn̄ gebeüwen, zu Kryegssleüfen gehorig . . . Mit einem zusatz, von Büchsen geschoss, Puluer, Fewrwerck, Auff ain newes gemeeret vnnd gebessert. Sm. folio, Gothic letter, 101 leaves (the last blank), with 124 REMARKABLY FINE WOODCUTS, nearly all full-page, of war-engines and curious imple- ments of war ; vellum	Augsburg, H. Stainer, 1529 5 5 0
	The woodcuts are remarkable for their strength and clearness. Some are very curious. One woodcut for instance represents a diver with helmet and air tube.	
138 CAESAR.	KAIJ IULIJ Cesaris des groszmechtigen ersten Römischen Keyzers Historien . . . so er selbst beschriben . . . nützlich vnnd fruchtbarlich zulesen . . . (Colophon:) Getruckt zu Meyntz durch Iohannem Schöffer, im jar . . . Tausent Fünff hundert vnnd dreissigsten, im Septemb. Sm. folio, 195 leaves, with 116 WOODCUTS of various sizes (some of them occupying a FULL-PAGE each) ; bds.	Mentz, J. Schoeffer, 1530 8 8 0
	Most of the woodcuts in this highly illustrated volume are from Strassburg blocks ; but several belong entirely to the Mentz atelier in which they were used.	
139 ———	another edition. Caij Iulij Cesaris . . . Historien . . . 1532 (Colophon:) Getruckt zu Meyntz durch Iuonem Schöffer im jar . . . Tausent Funffhundert, vnnd zwey vnd dreissigsten im Iulio. Sm. folio, 202 leaves, with the same WOODCUTS as in the edition of 1530 ; a tall copy in half calf	ib., 1532 5 5 0
140 KLAGRED	eins jungen Münchs über sein Kutten. Sm. 4to., lit. goth., brown morocco, with antique gilt ornaments, by W. Pratt	circa 1530 10 10 0
	Eight ll. A conversation in verse between a young monk and the different members of his monastery on the question of his leaving the monastic life. There is a large and fine woodcut on the title, which is repeated on the reverse of the last leaf.	
141 LEYEN REGEL	Practic, Allwegen werend, deren sich das gemeyn volek, täglicher erfarung, durchs gantz Jar überhaltet. Sm. 4to., lit. goth., new vellum, padded with blanks	sine nota 6 10 0
	Six ll. It contains weather-wise rules and maxims for the peasantry. On the title is a half-page woodcut showing labourers sowing and pruning. It was probably printed at Zurich about 1530, but is UNDESCRIPTED BY BIBLIOGRAPHERS.	
142 BIBLE.	Le nouueau Testament, auquel est demonstre Iesu Christ sauveur du monde estre venu . . . Auec la declaration des oeuures par lesquelles lhomme veult estre congneu, z en soy z des autres . . . Imprime en Anuers, par Martin Lempereur lan. M.D.XXI . . . Sm. 8vo., lettres bâtarde, title in red and black within woodcut border, and woodcuts throughout the book ; a sound copy in old vellum	Antwerp, Martin Lempereur, 1531 7 7 0
	First edition with the woodcuts. The text is that of Jacques Lefevre d'Estaples.	
143 FRANCK (Sebastian).	Von dem grewlichen laster der trunkenheit, so in desen letsten zeiten, erst schier mit dem Frantzosen auffkommen . ausz götlicher gschrifte, durch Sebastian Franck. Sm. 4to., Gothic letter, 32 leaves ; with a WOODCUT on the title ; bds.	[Nuremberg, F. Peypus ?, about 1531] 2 2 0
	The rather coarse woodcut is a representation of a banquet, with the guests in various stages of intoxication. The dedication to Wolff von Hessberg, Amptman zu Culmburg, is dated 1531.	

144 RODLER. Eyn schön nützlich büchlin vnd vnderweisung der kunst des Messens, mit dem Zirckel, Richtscheidt oder Linial. Zu nutz allen kunstliebhabern, fürnemlich den Malern, Bildhawern, Goldschmiden, Seidenstickern, Steynmetzen, Schreinern, auch allen andern, so sich der kunst des Messens (Perspectiua zu latin gnant) zugebrauchen lust haben . . . (Fol. 45b, colophon below Rodler's woodcut device :) Gertruckt vnnd volnendet, zu Siemeren . . . in verlegüg Hieronimi Rodlers, Fürstlichen Secretarien daselbst . . . 1531. Sm. folio, Gothic letter; 45 leaves, 37 lines to the page; with 57 WOODCUTS, including 20 occupying the full page; blank corner of title mended otherwise a fine copy in vellum
Siemern, H. Rodler, 1531 16 16 0
 RARE. The book consists of an analysis of two works published by Albert Dürer in 1527. Rodler was both the author and the printer. The woodcuts are well-executed, but there is no clue to the artist's name; he imitated Dürer. Many of them are simply outline drawings intended to illustrate first principles; but the full-page woodcuts introduce architectural designs of great variety.
 COLLATION: A—G in sixes; H three leaves.
 ** See illustration no. 45.

145 AESOP. Les subtiles fables de Esope, avec celles de Auien et Alfonse. Et plusieures aulcunes joyeusetez de Poge Florentin augmentez. 12mo., lettres bâtarde, title in red and black, with woodcut of *Aesop*, fine copy in old calf gilt
Antwerp, Jahan le Graphier, for Gregoire Bont, 1532 12 12 0

145*DÜRER (Albert). [Institutiones Geometricæ] Albertus Durerus Nurembergensis pictor huius etatis celeberrimus, versus è Germanica lingua in Latinam. Sm. folio, FIRST LATIN EDITION, numerous fine woodcuts, diagrams and alphabets, very fine large copy, modern vellum
Lutetiae apud Chr. Wechelum, 1532 7 10 0

146 CICERO (M. T.). OFFICIA M.T.C. Ein Büch, So Marcus Tullius Cicero der Römer . . . von den tugentsamen ämptern, etc. Sm. folio, German gothic letter, large woodcut on title of *Julius Cæsar enthroned*, and on verso the fine portrait of Johann, Baron Schwartzenberg, with coat-of-arms, by WEIDITZ, after DÜRER, over 100 other woodcuts, chiefly by WEIDITZ, also ornamental initials, brown morocco extra, gilt edges
Augsburg, H. Steyner, 1533 8 8 0

147 [BRANTEGHEM (G. DE)]. Iesv Christi Vita, juxta quatuor Euangelistarū narrationes, artificio graphices perq; eleganter picta . . . 12mo., with numerous fine woodcuts, first initial illuminated; slightly stained, old blue morocco, gilt edges
Antwerp, 1537 10 10 0
 Many of the woodcuts in this volume are the same as those found in Crom's editions of Tyndale's New Testament issued at Antwerp 1538 and 1539.
 Its connexion therefore with the earliest printed texts of the English Scriptures enhances the interest and value which already belong to it as a book richly illustrated with woodcuts.

148 NEW TESTAMENT. Das Newe Testament. Mart. Lut. Wittemberg. Sm. Svo., Gothic letter; title within a woodcut architectural design, in the foreground Christ on the Cross with the two thieves; with 26 FULL-PAGE WOODCUTS; marginal notes on a few pages slightly cut into, old calf gilt; VERY RARE
Wittenberg, Hans Luft, 1537 4 4 0

149 LIVIUS. Titi Liuij def; aller redtsprechsten vñ hochberümpsten geschicht schreibers: Römische Historien, jetzundt mit gantzem flei; besichtight, gebessert vñ gemert. Sm. folio, 558 leaves, with about 250 FINE WOODCUTS of Battles, Sieges, Scenes of Medieval Life, etc., in the style of the Strassburg School; vellum
Mentz, J. Schoeffer, 1538 4 10 0
 The woodcuts are quite different from those in the edition of 1514.

150 EYB (Albrecht von). Ob einem Mañ geziñezünemen ein Eeweib oder nit, sampt der antwort darauff, aus den alten Philosophis, Oratoren vnd Poeten bewert. Sm. 4to., gothic letter, 33 lines to a page, woodcut of a marriage on title and 25 other cuts in text, crushed red morocco extra, g. e., by F. Bedford, FINE COPY
Gedruckt zu Augspurg durch Heinrich Steiner, 1540 28 0 0
 There is a very slight flaw in the paper on one leaf involving two or three letters. Some of the woodcuts are of the 15th century.

151 VOGTHERR (Heinrich I and II) [KUNSTBÜCHLEIN]. Ein Frembds vnd wunderbars kunstbüchlin allen Molern, Bildschnitzern, Goldschmidien, Steinmetzen, Schreinern Platnern, Waffen vñ Messerschmidien hochnützlich zü gebrauchen. Sm. 4to., gothic letter, medallion portraits of the two Vogtherrs on title dated 1537, and 51 pages of designs of female heads, hands, feet, helmets, swords, daggers, capitals and bases, candelabra, etc., leaves B₂, B₃, and G₄ in facsimile otherwise a fine copy in brown morocco, g. e. ; RARE Getruckt zü Strassburg durch Heinrichen Vogtherren, 1538 40 0 0

The earliest known edition and APPARENTLY THE FIRST. Not in Brunet nor Muther. Very few of those who describe the book appear to have seen it.

* * * See illustration no. 46.

152 ——— another edition. Liure artificieux et tresprouffitable pour Pointres tailleurs des images et Dantiques Orfeubres et plusieurs aultres gens ingenieuses. Nouuellement imprimés. Lan 1540. (Here a small figure of Fortuna.) On les vend en Anuers en la rue de Chambre à lenseigne du Soleil Dor par Jehan Richard. Sm. 4to., with copies of the woodcuts in the Vogtherr edition, differently arranged, and four new cuts ; fine copy in olive morocco, gilt edges, from the Didot Library Antwerp, 1540 52 10 0

153 ——— another edition. Liure artificieux, tresnecessaire aux Paintres, Orfeuvres, Tailleurs d'ouragés Antiques, & à tous autres amateurs de Sciences. EN ANVERS chez Jean Richard. 1572 Sm. 4to., ff. 28, with the same woodcuts as in the preceding, brown morocco Antwerp, 1572 42 0 0

154 ——— another edition. Vonn allerley seltzamen, vnd wunderbaren frembden Stucken, . . . Allen Mahlern, Bildschnitzern, Goldschmidien, Steinmetzen, Waffen vnd Messerschmidien nothwendig . . . Sm. 4to., gothic letter, 2 circular portraits on title, which is followed by 56 pages of woodcuts as in the Vogtherr edition but containing additional subjects, brown morocco extra, g. e., by Chambolle-Duru Getruckt zu Strassburg, durch Antonium Bertram [c. 1600] 36 0 0

This edition is usually described as the first, but the cuts are in a later state. The book is so rare, owing to it having been used up by draughtsmen, that a bibliography of the work is attended with great difficulties. I have never before had four issues of the work in stock at the same time.

Moved by "the marked degeneration and corruption which had come about in all the fine arts in Germany in our time, making it evident that before long we shall have few artists at work in this country," Heinrich Vogtherr brought here into a single volume all the creations of his fancy and invention so as to stem the tide of decay, and furnish models for students to imitate, in order that the arts should be restored. There are 108 heads of men and women with a great variety of feature and head-dress; 128 designs of hands, feet, and legs in every kind of movement; 133 pieces of decorative defensive armour; 154 examples of weapons of offence; 45 heraldic shields; 87 capitals, and 31 pediments, of architectural columns; 18 figures like metalwork candlesticks; and two other designs for a conclusion.

155 BEHAM. (Fol. 1a within a woodcut border) Bibliae Historiae, magno artificio depicta & utilitatis publicae causa latinis Epigrammatibus à Georgio Aemylio illustratae . . . Sm. 8vo., Roman letter; 54 leaves; with 82 woodcuts and BORDER as in the 1533 edition; a pretty copy in russia, gilt edges ; from the Beckford library Frankfort, C. Egenolff, 1539 28 0 0

155* ——— the same. Sm. 8vo., a tall copy (183 x 126 m.m.) in vellum ib., 1539 30 0 0

The line of verse referred to in the note to the first edition runs thus: " Exprimit hanc celebri clarissimus arte Bohemus."

The impressions in these copies are brilliant, nearly equalling those of the first issue. Both copies have the variant, mentioned by Pauli, p.m. xxxix in the Colophon.

* * * See illustration no. 47.

156 KÖBEL (J.). Wapen Des heyligen Römischen Reichs Teütscher nation . . . (Colophon) Zu Franckfurth am Main Truckts Cyriacus Jacob. Anno. Domini. 1545. Folio, with 144 full-page spirited woodcuts of standard bearers with armorial flags, with the initials JK, the last leaf, the printer's device only, in facsimile; a fine copy in purple levant morocco, blind tooled, by Riviere *Frankfort, 1545* 28 0 0

* * See illustration no. 49.

157 FUCHS (L.). De Historia Stir-pium Commentarii In signes, Maximis Impensis et Vigiliis Elaborati, Adiectis Earundem Vivis Plusquam quingentis imaginibus, nunquam antea ad naturae imitationem artificiosius effi-ctis & expressis, Leonharto Fuchsio medico hac nostra ætate longè clarissimo, autore . . . Basileae, In Officina Isingriniana, Anno Christi M. D. XLII.

Folio, with portraits of the author, the designers and the engraver, a few small woodcuts, and a series of 509 full-page woodcuts of extraordinary beauty; without the last leaf (blank but for the printer's mark), the inner blank margin of titlepage skilfully repaired; a sound and good copy in old mottled calf gilt *Basel, 1542* 36 0 0

I sold copies of this, the most beautiful of all the herbals, to John Ruskin and William Morris, both of whom were fascinated by its woodcuts. The copy belonging to the latter fetched at his sale, £56.

* * See illustration no. 50.

158 ——— New Kreüterbüch . . . Getrucht zü Basell, durch Michael Isingrin, 1543. Folio. with portraits of the author, the designers, and the engraver, a few small woodcuts, and a series of 515 full-page woodcuts; contemporary stamped pigskin *ib., 1543* 58 0 0

A fine copy of the issue with German text and the 6 additional woodcuts. It has the rare last leaf containing Isingrin's device.

159 PAMBST (Paul). Looszbüch zü ehren der Römischen Vngerischen vnnd Böhemichen Künigin. Sm. folio, gothic letter, double columns of 40 lines, with arms on title of Anne, Queen of Ferdinand I., 115 square cuts in the text, and many cuts of various combinations of dice; also 2 full-page cuts with revolving discs, many of the cuts are after HOLBEIN, others possibly by BEHAM; an extremely fine copy in the original pigskin covered with stamped figures and ornamental roll borders, rare

Getruckt zü Strassburg bey Balt'hassar Beck, 1546

Title and pp. 1-144. "Livre de fortune en l'honneur de la reine des Romains, des Hongrois et des Bohémiens." This was probably Libri's copy. [See Brunet, Supplément I, 886.] **VERY RARE**, especially in such fine condition. 32 0 0

159*PONTUS. Von Adelischen Mannlichen Tugenten, Erbarkeyt, vnnd Zucht, Ritter Pontus . Ein Rhümreich, Zierlich vnnd Fruchtbare Histori Von dem Edlen . . . Ritter Ponto . . . Sm. folio, with 44 woodcuts, from designs of BURGMAIR, HANS SCHEUFFLEIN, and others; crimson morocco extra, gilt edges, with the Seilliére arms on the sides

[Augsburg, H. Stainer, about 1548]

This rare book bears no name of place or printer, but it was issued by Stainer at Augsburg—probably his last book. He died in 1548. Some of the cuts bear Scheufflein's mark, others are by a different hand, and a good many are borrowed from the Tewrdannck.

160 SCHEUFFLEIN. Doctrina, vita, et passio iesv Christi . . . Sm. 4to., with 73 fine large woodcuts from the designs of SCHEUFFLEIN; a fine and very large copy in purple morocco extra, gilt edges

Frankfort, C. Egenolff, 1550

18 18 0

161 POLLICARIUS (Johannes), *Der heiligen XII. Aposteln ankunfft beruff glauben lere leben vnd seliges absterben etc. Aus heiliger Schrift vnd glaubwirdigen Historien auffs aller kürtzst zusammen gestelt . . . Durch Johannem Pollicarium Prediger zu Weissenfels.* (*Colophon:*) Gedruckt zu Wittemberg: Durch Georgen Rhawen Erben. 1549. Sm. folio, gothic letter, 12 leaves; the title within a panel border of woodcut figures of the 12 apostles, with 15 fine large woodcuts by HANS CRANACH; half bound, a very fine copy Wittenberg, 1549 15 0 0

The twelve woodcuts of the martyrdoms of the Apostles include one representing S. Matthias just about to be guillotined. Each has the device of the two Saxon shields. The woodcuts belong to the best of Cranach's work.

This is a British Museum duplicate and has small unobtrusive stamps on the reverse of title and last leaf.

162 GRAPHEUS. (*Title within a woodcut border:*) *Le triumphe d'Anuers, faict en la susception du Prince Philips, Prince d'Espagn.* (*Letterpress title:*) *La tres admirable, tres magnificque, & triomphante entree, du tresshault & trespuissant Prince Philipes, Prince d'Espaignes, filz de Lempereur Charles .V., ensemble la vraye description des Spectacles, theatres, archz triumphaula. &c. lesquelz ont este faictz & bastis a sa tresdesiree reception en la tresrenommee florissante ville d'Anuers. Anno 1649 . . . composee . . . en langue Latine, par Cornille Grapheus . . . & depuis traduicte . . .* Sm. folio, with 30 large woodcuts from designs by P. Coeck d'Alst; a fine copy in old calf gilt; from the library of Philippe Desportes, the poet, with his autograph at the top and also at the bottom of the woodcut title Antwerp, 1550 18 18 0

163 [SCHNAUSS (Cyriacus)]. *Von der Erschrocklichen Zurstörung vnnd Niderlag desz gantzen Bap stumps, gepropheceyet vnd geweissagt, durch die propheten, Christum, vñ seine Aposteln, vñ auss Johannis Apocalypsi Figürlich vnnd sichtlich gesehen. Durch ain Hochgelehrten, dise gegen würtige ding, vor sehr vil Jaren beschrieben, vnd der welt tréwlich, auffs kürtzest hiermit fürgehallten, zu Nutz vn gut, der Seelen, zum Ewigen Leben.* Sm. folio, Gothic letter, 40 leaves, with signatures but without foliation; with WOODCUT BORDER and 101 WOODCUTS scattered throughout the text including 7 FULL-PAGE CUTS: a fine sound copy in old mottled calf [Nuremberg, V. Newber ?, 1553] 28 0 0

A curious work of the greatest rarity, written probably by Cyriacus Schnauss, the Reformer, and apparently printed at Nuremberg by Valentin Newber, about 1553. The poem is written in rude rhyme and assumes now and again the form of dialogues between the Pope and the Kayser, the Pope and Satan, etc., while throughout the work the fool has much to say, often expounding, in a jocular manner, truths which the author wishes to bring home to the church he is denouncing.

The whole of this entertaining work is copiously illustrated with woodcuts representing the actors in the various positions and attitudes suggested by the text. Among these are included the Kings of England, Portugal, Spain, France, Scotland, Poland, Germany, and numerous Grand Dukes and Princes. As each of these latter illustrations contain the coats of arms of the various countries, an additional interest is added to the work. The full-page woodcuts are mainly allegorical religious subjects; still a few illustrate the text.

The artist's name is unknown; but he was one of the best masters of the school that followed Holbein, and his work is in the style of the best Basel artists and resembles the contemporary productions of English wood-engravers.

* * See illustration no. 48.

163*NOTITIA. *Notitia Vtraque Cum Orientis Tum Occidentis Vltra Arcadii Honorique Caesarum Tempora . . . Basileae, MDLII . . . Sm. folio, roman letter; with over 50 fine large woodcuts and numerous smaller ones, with ornamental woodcut initials; a fine tail copy in old calf* Basel, H. Froben and N. Episcopius, 1552 6 6 0

FIRST EDITION; edited by Sigismund Gelenius. The work includes: (i) Alciatus, *De magistratib. civilibusq; ac militaribus officijs*; (ii) *descriptio urbis Romæ . . . sub titulo Pub. Viatoris . . . & altera urbis Constantinopolitanæ incerto autore, nunquā antehac typis excusa*; (iii) *De Rebus Bellicis . . . incerte autore*; (iv) *Disputatio Adriani Aug. & Episcopi philosophi*.

Two of the full-size woodcuts contain the monogram **S**, which perhaps refers to Crispin Scharffenberg, although Mulpé says George Scharffenberg was the artist. Cf. the description by Bartsch, vol. viii, p. 8.

£ s. d.

164 GOLTZ (Hubert). LE VIVE IMAGINI DI TUTTI QUASI GL'IMPERATORI, da C. Iulio Cæsare insino a Carlo V et Ferdinando suo fratello dalle vecchie medaglie . . . Folio, *italic letter*, ORIGINAL EDITION, *ornamental title-page, with small portrait of Goltz, 133 large medallion portraits in tints; a fine sound copy in old vellum* *Antwerp (Gillis Copenius van Diest), 1557* 8 10 0
 The illustrations are remarkable as one of the earliest processes of chiaroscuro printing in which a combination of etched plates and wood blocks are used. The blocks are said to have been cut by Jose Gietleghen of Courtrai.
 Owing to the ink employed in printing these curious woodcuts all copies are more or less discoloured throughout.

165 LYCOSTHENES (Conrad). Prodigiorum Ac Ostentorum Chronicon . . . conscriptum per Conradum Lycosthenem Rubeaquensem. Folio, *with a great number of interesting woodcuts of prodigies, animals, views, etc.; old calf* *Basle, Henricus Petrus, 1557* 5 5 0

166 LUTHER. Catechismus Für die gemeine Pfarrherr vnd Prediger. D. Mart. Luther . . . (*Colophon:*) Gedruckt zu Franckfurdt am Mayn, durch Weygandt Han, in der Schnurgassen, zum Krug. Sm. folio, *title in red and black, 35 leaves, with 31 woodcuts depicting the Decalogue, Biblical Scenes, etc., by HANS BROSAMER, 15 with his mark HB; calf, with the original stamped sides super-imposed, with arms of the Duke of Sutherland* *Frankfort, W. Han [about 1560]* 8 0 0
 A rare book, unknown to Brunet, Graesse, Panzer, and others, with original impressions of the woodcuts. *COLLATION: A-H⁴ I². On G₃ occurs a second title "Ein Trawbüchlin, für die einfältigen Pfarrherrn," with 8 woodcuts by Brosamer (included in above numeration).*
 It is bound up with: "Corpus Doctrinae Christianæ. Das ist, Gantze Summa der rechten waren Christlichen Lere des heiligen Euangeliј . . . Durch . . . Philippum Melanthonem . . . Wittemberg. Gedruckt durch Hans Kraft . . . M.D.LXX."

167 BROSAMER'S BIBLE. (*Title within woodcut border:*) BIBLIA VETERIS TESTAMENT ET HISTORIÆ, Artificiosis picturis effigiata . . . Franc. Apud VVigandum Gallum . Anno M.D.LXI.—Novi TESTAMENTI IESV CHRISTI historia effigiata . vna cum alijs quibusdam Iconibus . . . APOCALYPsis S. Ioannis . . . Francoforti. Excudebat VVigandus Gallus. 3 pts. in 1 vol., 12mo., *with 277 charming woodcuts, that upon the title signed with the monogram of Hans Brosamer; a very pretty copy in polished red morocco extra, broad gilt inside dentelles, gilt edges, by Lortic* *Frankfort, W. Han, 1561* 15 15 0
 A work known as HANS BROSAMER'S BIBLE; although it is uncertain whether he was really the engraver of any of the cuts in it. Even the H B of the title-page may not be his monogram. The three parts of which the book consists are, the Old Testament, with 141 illustrations copied from Holbein and others; New Testament, 109 cuts copied from Dürer and others; Apocalypse, 27 cuts imitated from Beham. Each picture has a Latin quatrain above, and a German prose description below.

168 BIBLE. Biblia Das ist, Die Gantze Heylige Schrifft, Teutsch. D. Mart. Luth . . . M.D.LXI. . . Folio, *title printed in red and black within woodcut border, portraits of Frederick and Henry, Counts Palatine of the Rhine, and numerous other fine woodcuts by VIRGIL SOLIS; a fine copy in a contemporary German binding (partly mended) of oak boards covered in leather richly ornamented with gold tooling, gilt gauffred edges* *Frankfort, D. Zephelius etc., 1561* 18 0 0

169 SCHNELLBOLTZ (Gabriel). Warhaffte Bildnis etlicher gelarten Meunner durch welche . . . du reine Lehr des heiligen Evangelii . . . gepflanzet hat. *With 20 full-page woodcut portraits, and one medallion portrait.*—Warhaffte Bildnis etlicher Hochlöblichen Fürsten und Herren. . . . *With 21 full-page woodcut portraits—together 2 parts in 1 vol., sm. 4to., crushed red levant morocco by Riviere* *Wittenberg, Gabriel Schnellboltz, 1562* 16 16 0
 Each leaf is surrounded by a woodcut border, some of which are original and extremely decorative.

		£ s. d.
170 DIETERICH (Vitus).	Summaria vber die gantze Biblia, das Alte vnd Newe Testament . . . auch etliche andre Christliche Schrifften, Philippi Melanthon, vnd Iohannis Brentij . . . (<i>Colophon</i> .) Getruckt zu Franckfurt am Mayn, durch David Zepheln, Johan Raschen, vnd Sigmund Feierabend, Im Jar M.D.LXII. 2 vols. in 1, sm. folio, Gothic <i>letter, with woodcut portrait of the author and nearly 170 woodcuts by VIRGIL SOLIS; a few wormholes at beginning and end; in a contemporary binding of oaken boards covered with stamped pigskin with clasps</i> <i>Frankfort, D. Zepheln, S. Feierabend, etc., 1562</i>	5 5 0
171 OVID.	Pvb Ovidii Nasonis Metamorphoseon Libri XV . . . M.D.LXIII. Sm. 8vo., with 178 PRETTY WOODCUTS, many of which bear the monogram of VIRGIL SOLIS; two leaves very slightly defective; contemporary binding (dated 1566, with the initials N. T. S.) of wooden boards covered with stamped pigskin <i>ib., S. Feirabend and heirs of W. Han, 1563</i>	3 3 0
171*—	another edition. . . . Ex postrema Iacobi Micylli Recognitione Francofurti Ad Moenvm, M.D.LXXXII. Sm. 8vo., with over 170 pretty woodcuts, many of which bear the monogram of Virgil Solis; stamped pigskin, with German arms in gold, accompanied by initials I. W. E. A. P., and the date 1627 <i>ib., C. Corvinus, 1582</i>	2 12 6
172 SAMBUCUS (Joannes).	Emblemata, cvm aliquot nvmmis antiqui operis. 8vo., FIRST EDITION, title within fine figured border, and numerous woodcuts of emblems within large borders, and culs-de-lampe, brilliant original impressions, purple morocco, with antique gilt ornaments, g. e., by F. Bedford, FINE LARGE COPY <i>Antwerp, C. Plantin, 1564</i>	8 8 0
173 —	another edition. Sm. 8vo., the title within an ornamental woodcut border and a large woodcut portrait of Sambucus on the verso, woodcuts of Emblems and coins; a fine copy in citron levant morocco extra, gilt edges, by W. Pratt <i>ib., 1566</i> The second edition. The woodcuts are the same as in the earlier edition, but the large borders to them have been replaced by smaller ones.	5 5 0
174 JUNIUS (Hadrianus).	Hadriani Iunii Medici <i>Ænigmatum Libellus</i> . . . <i>Antwerp, C. Plantin, 1565</i> Hadriani Iunii Medici Emblemata, Ad D. Arnoldum Cobelium. Eiusdem <i>Ænigmatum Libellus</i> , Ad D. Arnoldum Rosenbergum. <i>ib.</i> , 1565 2 parts in 1 vol., sm. 8vo., italic letter; both title-pages and every page of the Emblemata within an ornamental woodcut border, with 58 pretty woodcuts; a fine copy in vellum gilt, gilt edges, by De Coverly 1565 FIRST EDITION. Some of the woodcuts bear the monogram G (Hugo Goltzius?); according to M. Vinet, they were executed for an unknown Italian work. Seven of them contain a scroll with the legend in Italian. “Charmant recueil d'emblèmes; c'est le volume le plus élégant que les presses de Plantin aient produit à cette époque.”—Brunet.	6 6 0
175 DODOENS (R.).	Frumentorum, Leguminum, Palustrium, et Aquatilium Herbarum, ac eorum quae eo pertinent historia. Sm. 8vo., italic letter, with 84 fine woodcuts of plants, one slightly coloured, original limp vellum, with ties <i>ib., 1566</i> <i>Collation:—A-R8, s4=140 leaves.</i>	9 0 0
176 ALCIATUS (A.).	Emblemata Andreæ Alciati . . . Postremo Ac Vltimo Ab ipso authore recognita . . . Adiecta Sunt Insuper . . . Epimythia sen affabulationes . . . Sm. 8vo., with 134 fine woodcuts by Jost Amman and Virgil Solis; a fine copy in brown morocco, gilt edges <i>Frankfort, 1567</i>	4 4 0
	RARE. This edition is notable on account of the majority of the woodcuts being designed by Virgil Solis.	

£ s. d.

176*AMMAN (Jost). Caesar (Julius). (*Title, printed in red and black:*) C. Iulij des Ersten Rö. Keysers, Warhaftige Beschreibunge aller namhafften fürtrefflichen Kriege . . . (*Colophon:*) Getractt zu Franckfurt am Mayn, durch Peter Schmidt, in verlegung Sigmund Feyrabends, vnd Simon Hüters. Anno. M.D.LXV.
 Sm. folio, with about 150 woodcuts by Jost Amman; the fore-margins slightly water-stained and the title mended; neatly hf. bd.
 Frankfort, P. Schmidt, 1565 3 3 0
 First edition with Amman's woodcuts, all of which had already appeared in Fronsperger's *Kriegsbuch*. A second edition was brought out in 1588.

177 — Neuwe Biblische Figuren desz Alten vnd Neuen Testaments geordnet vnd gestellt durch . . . Johan Bockspergern von Saltzburg den jüngeren vnd nachgerissen . . . durch . . . Josz Amman von Zürych . . . Oblong sm. 4to., gothic letter, the title in red and black; with 133 full-page woodcuts (three of them on two folded leaves each); the blank margins of two leaves mended, half vellum
 ib., Feyerabend, 1565 8 8 0
 The original designs were by Bockspurger and are his best work. Jost Amman redrew them for the block-cutter, and seems to have himself done some of the engraving work. Three of the cuts bear Amman's mark, one Bockspurger's, five are signed by S F (Sigmund Feyerabend), three by S H F, and four by the man who used a curious Gothic H (*Monogrammisten III*, 570). These illustrations were re-issued in the German Bible of 1580.

178 — Schopper (Hartmann). ΠΑΝΟΠΑΙΑ OMНИVM ILLIBERALIVM MECHANICARVM AVT SEDENTARIARVM artium genera continens, quotquot vnguam vel à veteribus, aut nostri etiam seculi, celebritate exocitari potuerut. breniter & dilucidè confecta . . . Sm. 8vo., with 115 charming woodcuts, by JOST AMMAN, the name of each trade in Latin and German on the top and Latin verses below them; red morocco, gilt edges
 ib., J. Corvinus, 1568 12 12 0
 A duplicate from the British Museum, with small stamps on reverse of title and the last leaf.

179 — the same. Sm. 8vo., a finer copy ruled in red, and bound in light brown morocco extra, gilt edges, by Trantz-Bauzonnet ib., 1568 16 16 0
 VERY RARE. Many of the cuts bears Amman's monogram. A German edition, slightly varying from the Latin issue, appeared in the same year. In the cut which represents the art of engraving, Amman has given his own portrait.
 * * See illustration no. 51.

180 — Neuwe Biblische Figuren: Künstlich vnd artig gerissen, durch . . . Josz Amman . . . mit schönen Teutschen Reimen . . . Gestellt durch Herr Heinrich Peter Rebenstock . . . Gedruckt zu Franckfurt am Mayn . . . M.D.LXXI. With 199 spirited WOODCUTS
 ib., 1571
 HOFFERUS (J.). Icones Catecheseos, et virtvtvm ac uitiorum illustratæ numeris Iohannis Hofferi . . . Item Historia ib., 1560
 — the above 2 works in 1 vol., 12mo., with a total of 279 woodcuts; very fine tall copies in olive morocco gilt, gilt edges 1571-60 5 5 0
 The copies are exceptionally tall and contain brilliant impressions of the woodcuts.

181 — Neuwe Liuische Figuren Darinnen die gantze Römische Historien künstlich begriffen und angezeigt. Geordnet und gestellt durch den fürtresslichen und künstreichen Johan Bockspergern von Saltzburg, den jüngern. (*Colophon:*) Gedruckt zu Franckfurt am Mayn, bey George Raben und Weygand Hanen Erben. M.D.LXXIII. Oblong sm. 4to., 108 full-page woodcuts of spirited design; mottled calf extra, by Bedford
 ib., 1573 15 15 0

182 — Barletius. (*Title:*) Scanderbeg. Warhaffte eigentliche vnd kurtze Beschreibung, aller namhafften Ritterlichen Schlachten vnd Thaten, so . . . George Castriot, genannt Scanderbeg . . . wider beyde Türckische Keyser, Amurath vnd Mahometh . . . vom jar 1444.

		£ s. d.
AMMAN (Jost), <i>continued</i> :—		
	bisz auff das jar 1466 mannlich . . . erhalten . . . Erstlich von . . . Marino Barletio . . . in Latein beschriben, Darnach durch Johannem Pinicianum verteutscht . . . Sm. folio, with over 72 fine woodcuts by JOST AMMAN and others; old half vellum Frankfurt, G. Raben, 1577	3 3 0
183 —— Anthologia Gnomica. Illustra Veterum Graecae Comoediae Scriptorum sententiae, prius ab Henrico Stephano, qui & singulas Latinè conuertit, edita. (Colophon) Impressum Francofurti Ad Moenum, Apud Georgium Corvinum, Impensis Sigismundi Feyer- abendii. M.D.LXXIX. Sm. 8vo., with 167 woodcuts of figures and of blank shields with supporters and other decoration; vellum <i>ib.</i> , 1579	42 0 0	
	FIRST EDITION. It was intended that this book should be used as an Album Amicorum, hence the blank shields. Copies usually have these crudely filled in or defaced, thereby spoiling the volume. This copy has the blanks in their original state.	
184 —— Insignia Sacrae Caesareae Majestatis, Principum Electorum . . . liberaliter explicantur. (Colophon) Impressum Francofurti Ad Moenum, Apud Georgium Corvinum, Impensis Sigismundi Feyer- abendii. M.D.LXXIX. Sm. 4to., 136 leaves; red levant morocco extra, gilt edges, by Bedford <i>ib.</i> , 1579	28 0 0	
	The copy contains two leaves more than required by the collation in Becker's work on Jost Amman, there being the title, 87 leaves, with 174 woodcuts, which have descriptive text above and below them, and 40 leaves with 80 cuts of the same size in which the shields are left blank. These are followed by 14* cuts on 7 leaves, each of which has four blank shields without the supporters, etc., which the pre- ceding cuts have; and a leaf with the colophon.	
185 —— Künstliche Und wolgerissene figuren der fürnembsten Evangelien, durchs gantze Jar, sampt den Passion und zwölff Aposteln, dergleichen vor nie in druck auszgangen . . . Durch Jost Amman . . . Getrucht zu Franckfurt am Mayn, &c. Anno M.D.LXXIX. (Colophon;) Impressum Francofurti ad Moenum, per Petrum Fabricium, impensis Sigismundi Feyerabendii. Anno M.D.LXXIX. Sm. 4to., title in red and black, three large woodcuts and 78 smaller ones illustrating the Gospel history, each with verses in Latin and German; brown levant morocco extra, inside borders, gilt edges, by Hardy-Mennil <i>ib.</i> , 1579	15 15 0	
	* * See illustration no. 53.	
186 —— another edition. Künstliche Vnd wolgerissene Figuren, der fürnembsten Euangelien, durchs gantze Iar, sampt den Passion vnd zwölff Aposteln . . . Sm. 4to., with FINE IMPRESSIONS of the 81 WOOD- CUTS; a soun'l copy in brown morocco gilt, gilt edges, by de Coverly	<i>ib.</i> , 1587	
		10 0 0
	The verses to each cut are in Latin and German. Several cuts bear Amman's monogram. They are beautifully designed and finely executed.	11 11 0
187 —— the same. Sm. 4to., a larger copy; vellum gilt, by de Coverly 1587	<i>ib.</i> , 1587	
		6 0 0
	Collation:—A6, B-Z, a-e4 = 110 leaves, unnumbered. The Fairfax Murray copy in old calf fetched £6.	
	* * See illustration no. 52.	
188 —— Cleri totius Romanæ Ecclesiæ subiecti, Seu, Pontificiorum Ordinum Omnim Omnino Vtriusque Sexus, Habitus Artificiosissimis figuris, quibus Francisci Modii singula octosticha adiecta sunt, etc. Sm. 4to., italic letter, FIRST EDITION, 100 woodcuts of costume, a fine copy in morocco extra, gilt edges <i>ib.</i> , 1585	<i>ib.</i> , 1585	
		9 9 0
189 —— Stand vnd Orden Der H. Römischen Catbolischen Kirchen, darinn aller Geistlichen Personen, H. Ritter vnd dero verwandten Herkommen, Constitution, Regeln, Habit vnd Kleidung . . . fleissig beschrieben . . . Durch Ioann Adamum Lonicerum Zu Franckfort am Mayn, in verlegung Sigmund Feyerabends. Sm. 4to., with 103 FINE WOODCUTS by JOST AMMAN; blue morocco extra, gilt edges; with the Marquis of Blandford's crest in gold on the sides <i>ib.</i> , 1585	<i>ib.</i> , 1585	
	Best and first edition of the German text. A second figure was added on cut No. 68 which had not appeared in the Latin issue. The impressions with the Latin text are the earlier, although Becker thought otherwise. The sequence of the cuts is, however, better in the German issue, and	

AMMAN (Jost), *continued* :—

numbers are given corresponding to a list of the designs printed towards the end of the book. No such list was issued with the Latin edition. The text is totally different in the two books. The Latin one is dedicated to Joannes Christoph. Neustetter, Canon of Bamberg, by Franciscus Modius; the German to Joannes Latomus, and Helias Deublinger of Frankfort, by Joannes Adam Lonicer.

190 —— *Gynæcum, sive Theatrum mulierum, in quo præcipuarum omnium per Europam in primis, nationum gentium, populorumque . . . foemineos habitus videre est . . .* Sm. 4to., FIRST EDITION, italic letter, title in red and black, with cut, 122 fine full-length woodcut figures of Women; old calf, with the name "Edward Gwynn" on the side
Frankfurt, 1586 9 9 0
Collation :—A-Z, a-g4 = 120 leaves, unnumbered.
 The Fairfax Murray copy realised £12.

191 —— *CHARTA LUSORIA, Tetrastichis illustrata per Iannum Heinricum Scroterum de Gustron . . . Kunstliche . . . Figuren in ein new Karten-spiel . . .* Sm. 4to., roman and gothic letter, with 52 beautiful woodcuts of PLAYING-CARDS with Latin and German verses, and 2 other woodcuts; modern olive morocco extra, tooled with a fine Grolieresque design, red morocco doublures with gold tooled borders, g. e., by S. David, in a pull-off morocco case, very rare
Noribergae, excud. Leonhardus Heuslerus, 1588 55 0 0
 FIRST EDITION. The four suits represented by the cards are (a) printer's dabbers, (b) books, (c) drinking cups, (d) glass bowls. The 10 in each case is represented by a woman.
 At the Pirovano sale in 1901 this copy realised £50.
 * * See illustration no. 54.

192 —— *PORTRAITS OF THE DUKES OF BAVARIA.*
 A Series of 79 (of 80) etchings on copper. Folio, brilliant PROOFS BEFORE LETTERS, russia extra, with rich and elaborate ornamental borders on sides, gilt edges, by Lebrun
about 1580 45 0 0
 EXTREMELY RARE. Although Becker mentions 80 plates I have not seen one before with more than 78. The work is described under various different headings, since no title was issued with it. This is the Yeminez copy.
 This volume of ENGRAVINGS is inserted here as an expediente.

193 *BRANDT (S.). Stultifera Navis Mortalium . . . Olim A . . . Sebastiano Brant . . . Germanicis rhythmis conscriptus, & per Iacobum Locher. Latinitati donatus: . . .*
 Sm. 8vo, with 113 woodcuts by Tobias Stimmer; a fine, clean copy in calf gilt, gilt edges, by Bedford
Basel, S. Henricpetrus, 1572 2 2 0

194 *STIMMER. Neue Künstliche Figuren Biblischer Historien grüntlich von Tobia Stimmer gerissen: Vnd . . . mit artigen Reimen begriffen durch J. F. G. M. [“Johan Fischart genant Menzer”] Zu Basel bei Thoma Gwarin. Anno. M.D.LXXVI. Sm. 4to., Gothic letter; with 170 fine and delicate woodcuts, every page enclosed within figured borders; a very large and fine copy in polished olive morocco extra, gilt edges, by de Coerly*
Basel, 1576 15 15 0
 Stimmer was the designer. His monogram appears upon only one of the cuts (Joseph welcoming his Brethren) and it is upon the same design that the monogram of the block-cutter is found. It resembles BV, but it is more probably BJ, and is accounted for by the allusion in the dedication to Fischart's father-in-law, Bernard Jobin, who had helped to cut the figures.

Fischart dates his preface from Strassburg, and mentions incidentally that he had been in England a few years before, and had seen halls full of noble paintings by great masters in the “Schloss zu Londen.”

The title bears the inscription: “Sum Ludovici à Rittersbach.”

195 *REUSNERUS. Emblemata Nicolai Reusnori ic. partim ethica, et physica: partim vero Historica, & Hieroglyphica . . . 4 parts in 1 vol., sm. 4to., with title within a woodcut border, 2 portraits, and 162 woodcuts; A FINE COPY in straight-grain blue morocco extra, gilt edges, by Kalthæber*
Frankfurt, 1581 12 0 0

		£ s. d.
196 INDAGINE (J.).	Introductiones apotelesmaticæ Elegantes, In Chiromantiam, Physionomiam, Astrologiam naturalem, Complexiones hominum, Naturas Planetarum, cum Periaxiomatibus de faciebus Signorum, & Canonibus de ægritudinibus . . . Autore Ioan. Indagine . Lugduni, Apud Ioan. Tornaesium . . . M.D.LXXXII.	
	<i>With a woodcut portrait of Indagine on the title-page.</i>	
HAGECIUS (Thaddæus).	Thaddæi Hageci Ab Hagek . . . Aphorismorum Metoposcopicorum libellus unus. Editio secunda . . . Francofurti Apud heredes Andreæ Wecheli, MDLXXXIII.	
	2 works in 1 vol., sm. 8vo., with numerous woodcut diagrams, etc. ; fine clean copies in vellum ; RARE	Lyons and Frankfort, 1582-4
197 AMADIS.	Desz Streitbaren Helden, Amadis ausz Frankreich Sehr Schöne Historien . . . in vnser allgemein Deutsche Sprach transferiert . . . Gedruckt zu Franckfurt am Mayn, In verlegung Sigmund Feyerabends . M.D.LXXXIII. (Imprint on title to vol. II:) Gedruckt zu Franckfurt am Mayn, durch Iohann Feyerabeudt, In verlegung Sigmundt Feyerabendts, M.D.LXXXIII. 2 vols. in 1, folio, with the arms of the Duke of Baden and 240 PRETTY WOODCUTS ; a very fine copy in polished green morocco extra, broad gilt tooled inside borders, gilt edges, by Niedrée ; with the Seillière arms on sides Frankfort, J. Feierabend, 1583	2 10 0
	The woodcuts are unsigned, but are pretty compositions of the kind usually met with in the Feierabend books, and resemble the works of Jost Amman. The large symbolical woodcut, representing Fame, on the first title, bears the monogram of Tobias Stimmer. A different Fame appears on the second title, but is without a monogram.	
198 REUSNER (Nic.).	Icones sive imagines virorum literis illvstrivm . . . Recensente Nicolai Revsnero id. Curante Bernardo Iobino . . . Argentorati . CIO ID XIIC. Sm. 8vo., with 98 fine FULL-PAGE WOODCUT PORTRAITS by TOBIAS STIMMER ; calf	Strassburg, 1587
199 RUMPOLT (Marx).	Ein new Kochbuch, Das ist, Ein Gründtliche Beschreibung, wie man recht vnd wol, nicht allein von vierfüssigen, heymischen vnd wilden Thieren, sondern, auch von mancherley Vögel vnnnd Federwildpret, darzu von allem grünen vnd düren Fischwerck, allerley Speisz, als gesotten, gebraten, gebacken, Pressolen, Carbonaden, mancherley Pasteten vnd Füllwerck, Gallratt, etc. auff Tentsche, Ungerische, Hispanische, Italianische vnd Französische weisz, kochen vnd zubereiten solle. . . . Folio, lit. goth. title in red and black, numerous spirited German woodcuts, with engraved marks, M. F. J. A. H. S. etc. polished calf extra, inside dentelles, g. e., by F. Bedford, FINE COPY	Frankfort, S. Feyerabendts, 1587
	It is most unusual to find an early Cookery book in such very fine condition.	25 0 0
200 DAMHOUDER.	PRAXIS REVVM CIVILVM, PRÆTORIVBVS, PROPRÆTORIVBVS, CONSVLIBVS, PRO-CONSVLIBVS . . . vtilis & necessaria. Sm. 4to., with curious full-page woodcuts, old calf	Antwerp, 1596
		1 5 0
SWEDEN		
201 REYNCKE FOSZ.	Thet är : En skönoch nyttigh Dicht, full medh Wijssheet, godh Läro, och lustige Exempel : Vthi hwilken alle Menniskiors wäisende, Handel, Otroo, List och Snillheet affmälat warder, sampt medh thet sedliga Förståndet och thenne Books bruuk. Allom Menniskiom i thenna sällsamma tijden ganska tienligh och nödigh at weta, &c. Medh sköne Figurer beprydd. Tryckt och vplagdt i Stockholm, aff Ignatio Meurer, 1621. Sm. 8vo., lit. goth., numerous crude woodcuts, crushed red morocco extra, inside dentelles, g. e., by F. Bedford, FINE COPY	Stockholm, 1621
	FIRST EDITION OF THIS CELEBRATED ROMANCE IN SWEDISH ; EXTREMELY RARE.	60 0 0

ITALY

£ s. d.

202 CREMONENSIS (Gerardus). THEORICA PLANETARUM. (*Colophon*)
 Anno domini nostri ihesu christi. 1. 4. 7 8. die 10. mensis Septembris.
 In uenezia. Per. Magistorem adam de rottueil. Sm. 4to., with 8
 woodcuts (one coloured) of the Solar system, etc., a very fine copy bound
 in red levant morocco, gilt edges *Venice, Adam de Rottweil, 1478* 14 14 0
 Hain 5825. Not in Proctor.

203 ROLEWINCK (W.). FASCICULUS TEMPORUM [ad Annum 1474]. Sm.
 folio, gotfic letter, numerous small woodcuts of Cities, etc., FINE COPY in
 polished calf extra, g. e. by F. Bedford *ib., G. Walch, 1479* 20 0 0
 First Venetian edition. The woodcuts are not the same as those used by
 Ratdoldt in his edition of 1480.

204 PACIFICO DA NOVARA. Sumula ho uero Sumeta de pacifica con-
 scientia. Sm. 4to., roman letter, two initials on a1 illuminated in gold
 and colours, others painted red or blue, fine clean copy in old vellum
Milan, P. de Lavagna, 1479 12 12 0
 Hain 12259. It should contain three engravings for which blanks are left in
 the text, but with or without the engravings the book is rare. Hain does not
 mention them.

205 VALTURIUS. DE RE MILITARI lib. XII. THE SECOND
 LATIN EDITION. Folio, roman letter, long lines, 37 to a full
 page, 252 ll. including original blank for fol. 1, painted initials
 in blue, first page of text decorated with a large illuminated
 initial, numerous full-page and smaller woodcuts, by Mateo
 Pasti, the same as in the edition of 1482; a good sound
 copy in old Italian binding of oak boards and leather, with
 stamped frame borders of involved scrolls, four clasp catches,
 VERY RARE *Verona, [B. de Boninus de Boninis,*
13 Feb., 1483] 90 0 0
 Hain *15848; Proctor 6921. The blank at the end has been
 destroyed, and 2 leaves have been enlarged.
 * * See illustration no. 55.

206 ——— DE L'ARTE MILITARE OPERA DE FACTI
 E PRECEPTI MILITARI DI LO EXCELLENTE MISIER ROBERTO
 VALTVRIO ARIMINESE GIA INSCRIPTA IN LATIN A LO
 ILLVSTRE SIGNOR SIGISMON DO PANDOLPHO MALATESTA
 PRINCIPE DI ARIMINO ET HORA TRADVCTA IN VVLGAR
 . . . Sm. folio, roman letter, 314 leaves, with nearly
 100 curious and spirited outline WOODCUTS; a sound copy
 with all three blank leaves, in olive-green levant morocco, gilt
 edges, by Rivière, with the bookplate of the Duke of Sussex
 inserted from a former binding *ib., 17 Feb., 1483* 80 0 0
 FIRST EDITION in Italian, of great rarity. It is printed in the same
 type and has the same woodcuts as the second Latin edition which
 was finished four days previously (see preceding item). The cuts are
 for the most part freely copied from the originals attributed to Matteo
 Pasti the famous sculptor, which appeared in the first edition (1472).
 Hain-Copinger 15849; Proctor 6922.

207 HERBARIUS. [AGGREGATOR] INCIPIT HERBARIUM APULEI PLATONICI AD MARCUM AGRIPPAM. Sm. 4to., *roman letter*, without marks, *the numerous woodcuts of plants coloured, crushed orange morocco extra, g. e., by Lloyd*, VERY RARE [Rome, Joh. Phil. de Lignamine, 1483-4] 50 0 0

Hain *1322; Proctor 3962. FIRST EDITION of the first printed Herbal. Reasons are given in Pollard iv. 131 for dating it 1483-4.

COLLATION:—106 ll. The first six ll. and leaf 102 are in facsimile, and a few of the woodcuts have been covered with fine lawn as a preservative.

208 PTOLEMAEUS. QUADRIPARTITUM. Figura celi generalis magisterij astrologie. (Folio 2a, heading printed in red:) . Liber Quadri partiti Ptolomei id ē quattuor tractatuū: in radicanti discretione p stellas d' futuris i hoc mundo cōstructiōis τ destructiōis cōtingētib' . . . Sm. 4to., gothic letter, printed in red and black, 68 leaves; with 2 woodcut diagrams and numerous fine ornamental initials, white on a black ground; a few small wormholes and one leaf slightly cut into, otherwise a good copy in boards Venice, E. Ratdolt, 1484 6 6 0

RARE. Hain-Copinger *13543; Proctor 4394; Redgrave 40; Prince d'Essling 513.

209 CALVALCA (D.). Libro deuotissimo et spirituale de fructi del la lingua, title over woodcut n. d. (Florence, F. Buonaccorsi, about 1490) Specchio di Croce, title over woodcut, and a cut (repeat of the one in the "Fructi") on reverse of same ib., n. d.

2 works in 1 vol., sm. 4to., *roman letter*; a few leaves repaired, and some stained; original vellum Florence, about 1490 15 15 0

a. Hain *4777. Kristeller, 96a but no copy quoted.
b. Hain 4784. Kristeller, 95a.

210 BONAVENTURA (S.). LE DEUOTE MEDITATIONE sopra la passione del nostro signore. Sm. 4to., *roman letter*, 14 outline woodcuts, and device at end, a few slight wormholes otherwise a fine copy in red morocco extra, by Rivière, EXTREMELY RARE

Venice, Matheo Codeca, 26 April, 1490 84 0 0

Not in Hain or Proctor.

First complete edition as the two earlier issues had only 11 woodcuts. When writing his "Early Illustrated Books," Mr. Pollard had to be content with reproducing a cut from the 1508 edition. The engravers of these cuts were the same as were employed on the Mallermi Bible.

** See illustration no. 56.

211 DANTE. DIVINA COMEDIA. (Fol. 1^b) COMENTO di christophoro Landino fiorentino. . . .

Sm. folio, *round characters*, *the poem in larger type than the commentary*; 324 leaves; with 100 woodcuts in outline scattered throughout the text, and numerous woodcut initials, white on black ground; one leaf slightly cut into otherwise a fine copy in black morocco blind tooled, gilt edges

ib., Petrus de Piassiis, 1491 63 0 0

** See illustration no. 57.

£ s. d.

212	BARBERIIS (Philippus de). <i>Quatuor hic Compressa Opuscula. Discordantie sanctorum doctorum Hieronymi; Augustini Sibyllaruz de Christo vaticinia; Varia Judeorum & Gentilium de Christo testimonia; Centones Probe Falconie.</i> Sm. 4to., gothic and roman letter, long lines, 28 ll. with signs., 12 full-page woodcuts of the Sibyls within ornamental borders, and woodcut initials; half morocco	<i>n. d. [Venice, B. Benalius, about 1490</i>	2	12	6	
213	SACRO BOSCO (J. de). <i>Sphaera Mundi. (Colophon:) Hoc quoq; sideralis scientie singulare opusculum Impressum est Venetiis per Magisrum Gullielmum de Tridino de Monteferato Anno Salutis. M. cccc. lxxxxi. die xiiii. Januarii. Sm. 4to., with full-page woodcut on verso of Fol. 1, and a large number of geometrical cuts some of which are printed in colours; bound in crushed brown levant morocco, gilt edges, by Root</i>	<i>ib., Gullielmus de Tridino, 1491</i>	6	6	0	
214	ROME. [MIRABILIA ROMAE]. <i>In isto opusculo dicit quo modo. Romulus & Remus nati sunt & educati . . . 12mo., ff. 51, gothic letter, without marks, 4 full-page woodcuts; crimson morocco extra, gilt edges, by Rivière, RARE</i>	<i>[Rome, Stephen Planck, before 1491]</i>	22	10	0	
	The arms of Pope Innocent VIII on f. 2 shew that it was printed before 1492. In a note Mr. Fairfax Murray states that comparison with the 1491 edition shews that the woodcuts in this copy are earlier.					
215	— MIRABILIA ROME. <i>Gothic letter, ff. 8, cut on title Modus Confitendi. Gothic letter, ff. 22, cut on title Coniurationes demonum. Gothic letter, ff. 10, cut on title [Orationes S. Birgitte.] ff. 10, a full-page woodcut as title with the legend S. Brigida</i>	<i>In isto opusculo dicitur quo modo Romulus & Remus nati sunt & educati. Gothic letter, 9 woodcuts within borders (A, A, blank except for signature, —G 8)</i>	<i>Rome, Steph. Planck, 1499</i>	22	10	0
	5 pieces bound in 1 vol., crimson morocco extra All except the last piece are without date, place, or printer's name, but probably all by the same printer as the last.					
	* * See illustration no. 58.					
216	— MIRABILIA ROMAE, ff. 8, woodcut on title	<i>n. d.</i>				
	In isto opusculo dicitur quo modo Romulus & Remus nati sunt et educati, etc., gothic letter, large woodcut on reverse of A, and 9 full-page cuts within borders differing from the previous item Rome, J. Besicken, 1500					
	Divisiones decem nationum totius christianitatis, ff. 4					
	Modus Confitendi, cut on title, ff. 12					
	4 pieces bound in 1 vol., 12mo., crushed brown morocco extra, g. e. (some ll. repaired), VERY RARE					
	<i>ib., Besicken, etc., 1500</i>					
	* * See illustration no. 60.					
217	— MIRABILIA ROME. <i>Roman letter, cut on title</i>	<i>n. d. [but Rome, Eucharium Silber, 1505]</i>				
	In isto opusculo dicit quomodo Romulus & Remus nati sunt . . . 9 woodcuts					
	<i>ib., 1505</i>					
	Translatio miraculosa ecclesie beate Marie uirginis de Loreto, woodcut on title					
	<i>n. d.</i>					
	Orationes sancte Brigitte, cut on title and one other					
	<i>n. d.</i>					
	Modus confitendi, cut on title					
	5 pieces bound in 1 vol., 12mo., some leaves slightly oil stained, crimson morocco extra					
	<i>[ib., Silber, etc., 1505]</i>					
	* * See illustration no. 61.					
	The above four items form an interesting series as the cuts are different in each of the issues.					
218	— Mirabilia Rome. 12mo., roman letter, 8 leaves, with a cut on title similar to that in the preceding copy of the book, waterstained, boards	<i>ib., (? E. Silber, circ. 1505)</i>	5	10	0	
218*	— Mirabilia urbis Romae nova recognita . . . Sm. 8vo., Gothic letter, 32 leaves; with 9 small woodcuts, including one on the title; some writing on title; bds	<i>ib., A. Bladus, 1550</i>	1	10	0	

		£ s. d.
219 AUGUSTINUS (S.).	Sermones ad heremitas & ad alios. 12mo., gothic letter, double columns, calf gilt	Venice, Benalius, 1492
	Hain *2004; Rivoli 695. On the reverse of the second leaf there is a fine woodcut of the baptism of S. Augustin. The first two leaves are very slightly wormed.	3 3 0
	* * See illustration no.	
220 CLIMACHUS (J.).	SANCIO IOANNE CLIMACHO. ALTRAMENTE SCHALA PARADISI. Sm. 4to., roman letter, 31 lines, painted initials, 2 small woodcuts; brown morocco extra	ib., Matheo Codeca, 1491
	Hain 5468; Proctor 4992. Collation:—a-ss. RARE. One of the woodcuts is reproduced by d'Essling. Vol. 2, p. 34.	15 0 0
221 GAFORIUS.	THEORICA MVSICE FRANCHINI GAFORI LAVDENSIS.	
	Sm. folio, roman letter, 68 leaves, woodcut title figuring a musician seated at an organ (fore margin of which is restored), a full-page woodcut in four compartments on b ₆ , and numerous diagrams and musical illustrations; brown levant morocco, gilt edges, by Leighton	
	Milan, Philippus Mantegatius, 1492	50 0 0
	Hain 7406; Proctor 6055.	
	VERY RARE; the second edition of the first treatise on music to be printed. The remarkable woodcut on b ₆ figures the inventions of Pythagoras.	
	* * See illustration no. 62.	
222 PETRARCA (Francesco).	Li Triomphi, col Commento di Bernardo Glicino; [e gli Sonetti col Comento di Philepho]. Sm. folio, roman letter, six fine full-page outline Italian woodcuts to the Triumphs within black and white renaissance borders; fine copy in brown morocco extra with broad gilt ornamental borders, gilt edges, by Leighton, RARE	
	Venice, Petrus de Piasiis [1492]	42 0 0
	Hain-Copinger 12773; Rivoli 78. The woodcuts are copies of the series of six engravings attributed by Bartsch to Niccolotto da Modena (B 39-44) but the authorship of which has never been decided. These cuts appear to have been printed only in the 1490 edition and the present. Two of them are reproduced by Rivoli. Two blank leaves are missing in this copy.	
	* * See illustration no. 63.	
223 SAVONAROLA (Fra Hieronymo).	Tractato o vero Sermone della Orazione composto da frate Hieronymo da Ferrara. Sm. 4to., EDIZIONE ORIGINALE, lit. rom., 14 ll., signs. a-b, fine large Florentine woodcut on title of Christ's Agony in the Garden; boards, RARE	
	Florence, A. Miscomini, 1492	25 0 0
	Hain 14405: Proctor 6160; Audin 95; Kristeller 382e. One of the earliest Savonarola tracts with a typical Florentine woodcut. I do not think the cut was used again.	
	* * See illustration no. 63*.	
224 LILIUS.	Orbis Breviarium. Sm. 4to., Roman letter, 130 leaves, with a BEAUTIFUL ARABESQUE WOODCUT BORDER, white on a black ground, on the reverse of the third leaf, and 3 red geographical diagrams; some marginal notes cut into; vellum (part of a liturgical MS.)	
	ib., 1493	4 4 0
224*	the same. Sm. 4to., a large copy; one or two trifling wormholes, and a little water-stained; vellum gilt	
	1493	6 6 0
	FIRST EDITION. The border afterwards appeared in Savonarola's <i>Predica della te del Bene morire</i> (Kristeller 375c).	
	Hain-Copinger 10101; Proctor 6163; Kristeller 237.	

		£ s. d.	
225	ÆSOPUS. <i>Fabulae et Vita, Latinè et Italicè per Accium Zucchi.</i> Sm. 4to., gothic letter, 65 of 67 woodcuts within borders, woodcut title with the word <i>Esopus</i> on a panel, calf gilt; RARE, see below	Venice, <i>Manfredus de Bonellis</i> , 1493	40 0 0
	Not in Hain or Proctor; Rivoli 362 (only 2 copies cited).		
	Sigs. e ₃ and e ₆ are missing and e ₄ is damaged. Details are inked in in some of the woodcuts, and it is soiled throughout. The book however is of very great rarity in any condition. It contains the same woodcuts as the edition of Jan. 31, 1491, several woodcuts of which are reproduced by Rivoli.		
	* * See illustration no. 64.		
226	— ESOPO HISTORIADO. Sm. 4to., roman letter, 63 of 67 spirited woodcuts within borders, loose in half vellum cover, see below	<i>ib.</i> , <i>Manfredo de Bonellis</i> , 1497	30 0 0
	Hain 351; Proctor 5368; Rivoli 363. It is practically a reprint of the preceding.		
	Sigs. a ₁ , e ₅ , i ₁ , and i ₆ are missing, the last leaf and some other leaves are in poor condition.		
	The rarity of these editions may be evidenced by the fact that the Huth copy of the 1508 edition (the fifth issue with these woodcuts) realised £410 in 1911.		
227	CANTALYCIUS. <i>Epigrammata.</i> Sm. 4to., roman letter, 140 leaves 30 lines to the page; with a woodcut and arabesque woodcut border on the first page of text; one or two small wormholes at the beginning; vellum	<i>ib.</i> , <i>M. Codeca</i> , 1493	14 14 0
	* * See illustration no. 65.		
228	PETRARCA (Francesca). <i>SONETTI E TRIONFI.</i> (<i>Colophon at end of Sonetti</i>) Finisse gli soneti di Misser Fräcescho Petrarcha corcti & castigati p me Hieronymo Centone Padouano. Impressi i Venetia p Piero de Zohane di quarègi Bergamascho. Nel. m. CCCCLXXXVIII Adi. xvii Zugno . . . Folio, with numerous woodcuts, two blank leaves cut away and one or two trifling wormholes in a few leaves; vellum	<i>ib.</i> , <i>Piero Quarengi</i> , 1494	45 0 0
	EXTREMELY RARE. Not in Hain, Copinger nor Proctor; Reichling 673; D'Essling 80, who cites only two copies.		
	The woodcuts are reprinted from the 1488 edition printed by Bernardino da Novara, from which issue D'Essling reproduces several illustrations under the number 76.		
	* * See illustration no. 66.		
229	BERNARDUS (S.). <i>Sermoni vulgari.</i> Sm. 4to., Roman letter, 124 leaves; with small woodcut initials, 3 woodcut devices and a charming woodcut on title; plain foremargin of the title and one or two corners mended, otherwise a good copy in brown morocco, inside dentelles, gilt edges, by L. Broca	<i>Florence, L. Morgiani and J. Petri</i> , 1495	12 12 0
230	— the same. Sm. 4to., a larger copy; a few letters on fol. 1 obliterated, and a few leaves stained in the lower margin, otherwise a fine, tall copy, in old vellum gilt	1495	14 14 0
	THE VERY RARE FIRST EDITION. Hain *2898; Proctor 6359; Kristeller 56.		
	* * See illustration no. 67.		
231	MONSAUREUS (Raynaldus). <i>Sermo de Visione dei.</i> [Oratio de Visione dei coram Alexandro VI, Papa die S. Stephani, Anni MCCCCXCVI.] Sm. 4to., lit. rom., 6 ll. with sign. a; outline cut of the Martyrdom of S. Stephen on title; new calf	[Rome, Besicken & Mayr, 1496]	7 10 0
	Hain *11548; Proctor 3720, under "Planck" in error.		

232 [CHIARINI (Georgio ?)]. *Libro de Mercantie.* Questo e el libro che tracta di Marcatātie & usanze depaesi. (*Colophon :*) Impresso in Firenze appetitione di Ser Piero de Pescia. Sm. 4to., *Fol. 1 recto a woodcut of the interior of a banker's premises ; old half calf, very rare*

Florence, [Bartolomeo di Libri, about 1495] 31 10 0

Hain 4955 (not seen) ; Kristeller 104.

The authorship of this volume is attributed to Giorgio di Lorenzo Chiarini, on the authority of a MS. in the Magliabecchi Library. The woodcut is probably the earliest representation of the interior of a bank.

* * * See illustration no. 68.

233 LIVIUS. *DECADES.* Sm. folio, *roman letter*, 273 leaves (of 274, the blank last leaf being cut away), with three pages GRACEFULLY FRAMED in WOODCUT BORDERS and 171 small WOODCUTS scattered throughout the text (some of them marked with the initial F), as well as numerous fine woodcut initials, white on a black ground ; the woodcut borders very slightly cut into ; old half russia

Venice, Philippus Pincius, 1495 45 0 0

The woodcuts had appeared in the Italian Livy of 1493. None of those which bore the initial b were retained in this issue, but the artist's work is here in large quantity unsigned. Hain-Copinger 10141 ; Proctor 5308.

233*GAFORIUS. *PRACTICA MVSICE FRANCHINI GAFORI LAVDENSIS.*

Sm. folio, 111 leaves, with Music printed from woodblocks, woodcut title and 4 charming woodcut borders with figures ; a very fine, large and crisp copy in old half binding, from the Dunn library

Milan, Guillaume Le Signerre, 1496 60 0 0

Hain 7407 ; Proctor 1607.

VERY SCARCE, the first book printed by Guillaume le Signerre at Milan. The woodcut title is a representation of Music and all its tones. This copy has a conventional ex-libris on the end paste-down.

* * * See illustration no. 69.

234 HIERONYMUS (S.) *EPISTOLE.*

Fol. 1a title (missing) [Vita epistole de sancto hieronymo ul'gare]. (Fol. 2a, under a woodcut :) Vita de sancto Hieronymo (Fol. 4b :) . . . FINIS. (Fol. 5a, xylographic :) Epistole de san hieronymo uulgare. (On the reverse and on fol. 6a are two beautiful woodcut borders with various designs. Fol. 271a colophon :)

Impressa e la presente oper così con diligentia emendata como di iocunde caractere & figure ornata ne la inclita & florentissima citta de Ferrara : per Maestro Lorenzo di Rossi da Valenza : ne gli anna de la salute del mundo . M.CCCC.XCVII. A di . xii . de Octobre . . .

Sm. folio, *roman letter*, except the title which is in gothic xylographic ; 273 leaves of 274, printed in double columns ; with numerous beautiful woodcuts, and with fine initials

HIERONYMUS (S.), *continued* :—

(white on black, in interlacing style); the plain inner margins of the first 4 or 5 leaves and of the last leaf skilfully repaired, and a few wormholes mended, otherwise a fine, tall, and clean copy in vellum extra, gilt edges Ferrara, L. Rossi, 1497 90 0 0

VERY RARE, especially with the "Vita", which is very often missing. It is also one of the most important of the illustrated Italian books of the fifteenth century, being remarkable for the beauty and number of its outline woodcuts and ornamental initials. There are 5 beautiful full-page borders (2, repeated with alterations in the "lunettes"), 4 of which enclose large woodcuts; 178 column cuts (each about 50 x 75 mm.); and a great number of fine ornamental initials, mostly white on black grounds, but two or three black on white grounds. The small illustrations are sharply cut, and are of Venetian type, similar to those in the Mallerme Bible and the Livy. They were probably designed and executed in Venice or by Venetian artists. Hain 8566; Proctor 5765 (the copy in the British Museum wants the "Vita").

* * * See illustration no. 70.

235 BONAVENTURA. MEDITATIONES VITÆ CHRISTI. Deuotissime. B. Bonaventure Cardinalis meditationes . . . (Fol. 64a :) Uersiculi arboris vite christi . . . Sm. 8vo., gothic letter, printed in double columns; with a woodcut of the Descent from the Cross, and a larger one of the Crucifixion as in no. 265; red levant morocco extra, gilt edges, by Rivière Venice, Manfredus de Bonellis, 1497 10 10 0

Hain-Copinger *3562; Proctor 5369; Prince d'Essling 414 (with reproductions of both woodcuts).

* * * See illustration no. 71.

236 HERBARIUS [AGGREGATOR]. Incipit Tractatus de virtutibus herbarum. Fol. 171 rev. ¶ Finit Liber vocat Herbolariū de virtutibus herbarū. ¶ Impressum Venetiis per Simonem Papiensem dictum Biuilaquam Anno Domini Iesu Christi . 1499 . die xiiii . Decēbris. . . . Sm. 4to., ff. 171 + 1 blank, roman letter, 26 lines, 150 woodcuts, very fine large copy in old half calf ib., S. Bevilaqua, 1499 75 0 0

Hain *1807; Pellechet 1315; Proctor 5415.

This is the first of the three undated Latin editions, in regard to which a great deal of confusion has existed, which seems to have been cleared up in F. Murray's Cat. of German Books. The data there given clearly differentiate the various issues.

* * * See illustration no. 72.

237 ASTRONOMICA VETERES. (Fol. 1a :) Iulii Firmici Astronomicorum libri octo integri, & emendati, ex Scythicis oris ad nos nuper allati. Marci Manili astronomicorum libri quinque. Arati Phænomena Germanico Cæsare interprete cum commentariis & imaginibus. Arati eiusdem phænomenon fragmentum Marco. T. C. interprete. Arati eiusdem Phænomena Ruffo Festo Auenio paraphraste. Arati eiusdem Phænomena græce. Theonis commentaria copiosissima in Arati Phænomena græce. Procli Diadochi Sphæra græce. Procli eiusdem Sphæra, Thoma Linacro Britanno interprete . . . Sm. folio, roman and greek letter, 376 leaves, with woodcuts; a fine copy; bound in brown morocco extra by Rivière ib., Aldus, 1499 25 0 0

FIRST EDITION of one of the most important works published by Aldus. It has a special interest for English collectors, because a part of the translation was made by an Englishman, Linacre, and a letter of William Grocyn to Aldus is printed near the end, which gives a number of details concerning the study of Greek literature in England at the time.

One of the woodcuts (on n^o 6^a) is certainly by the artist of *Poliphilo*, though it does not occur in that book.

Hain-Copinger *14559; Proctor 5570; Due de Rivoli, p. 208; Renouard, p. 20, no. 3.

238 COLUMNA (Francesco). POLIPHILI HYPNEROTOMACHIA. Sm. folio, *roman letter*, 234 leaves, with ornamental woodcut initials and 172 woodcuts; two or three quite insignificant wormholes at beginning and end, otherwise an exceptionally fine and large copy measuring 311 x 204 mm., with the *Priapus* cut undefaced; bound in crimson levant morocco extra, gilt edges, by TRAUTZ-BAUZONNET, in a half morocco case
Venice, Aldus, 1499 275 0 0

FIRST EDITION OF THE MOST BEAUTIFUL OF ALL WOODCUT BOOKS, IN EXTREMELY FINE CONDITION. It is the undoubted masterpiece of the school of Venetian wood-engraving.

This copy differs from any other that has passed through my hands. Among many other variations from the normal state, the two woodcuts on sig. v_4 are both placed on the inner half of the page, one above the other, instead of being in opposite corners, and the Hebrew inscription on b_8 rev. is in three lines instead of two. These variations point to an undescribed first issue.

239 —— POLIPHILI HYPNEROTOMACHIA. SECOND EDITION. Sm. folio, *Roman letter*, 234 leaves; with 172 SUPERB WOODCUTS; a very fine clean copy bound in vellum
ib., Aldine Press, 1545 60 0 0

SECOND EDITION, with the same woodcuts as in the first edition (1499). In fact, with the exception of the first title being different, and the errata leaf at end not existing (the errors having been corrected), it is a page-for-page reprint of the 1499 edition, but without the ornamental initials. The place of the errata leaf is taken by the register and colophon.

This edition is rarer than the first. Prince d'Essling 1199; Renouard, p. 133, no. 14.

240 REGULAE S. BENEDICTI, ETC. [Title in red]. Habes isto volumine lector cādidiſſ. quatuor primū approbatas religiosis qbusq; vivendi regulas, etc. [Regulæ S. Benedicti e Vita, Regulæ S. Basili, St. Augustini, S. Francisci, etc. collecta atq; ordinata per D. Jo. Fr. Brixianum]. Sm. 4to., *gothic letter*, double columns, title in red with Giunta device, two fine full-page Italian OUTLINE WOODCUTS, and a fine border on b v. (top margin of the latter shaved), ornamental woodcut initials, vellum, y. e. ib., John of Speyer for L. A. Giunta, 1500 8 8 0

Hain *13827; Proctor 5504. The woodcuts and some of the initials are very lightly touched with colour.

241 PLUTARCHUS. Epithome Plutarchi [a Julio Caesare Cantelmo]. Sm. 4to., *gothic letter*, 36 lines, title in large flourishing gothic letter, full-page cut of Plutarch writing, with a viola hanging on a branch above within a fine renascence border, floriated initials (inner plain margins wormed), vellum, RARE Ferrara, 1501 10 10 0

242 STELLA (Joannes). Vita romanorum Imperatorum. Sm. 4to., a very fine large outline cut on title, long lines, 23 to a page, *roman letter*, woodcut initial letters, sewed; VERY RARE
Venice, Bernardinus de Vitalibus, 1503 15 15 0

D'Essling only knew of this copy, and he reproduced the woodcut from it (III. 67.)

* * * See illustration no. 73.

243 MISSAL. *Missale s'm vsum sancte Romane ecclesie. Nouiter Impressū. (Colophon:) . . . Imp̄ssū impensis nobilis viri Luce Antonij de giūta florētini . . . Mccccij die xix. Decembris. Folio, printed in red and black, gothic letter, 273 (of 274) leaves (r₈ being missing); the title printed in red and black; with a beautiful full-page woodcut before the Canon, and 40 fine historiated woodcut initials of large size, woodcut border-pieces, and numerous ornamental initials, white on black; the music noted in red four-line staves; one leaf slightly defective; in the original Venetian binding of wooden boards covered with stamped leather*

Venice, 1502 12 10 0

A grand typographical achievement, with fine bold woodcuts. It is one of the earliest issues of the large Roman missal published by L. A. Giunta.

Duc de Rivoli, *Missals imprimés à Venise*, 62; not in Bourbon collection (Alès); not mentioned by Weale.

** See illustration no. 74.

244 FIORE DI VIRTU. *(Fol. 1a, above a woodcut of a monk walking in a garden, the whole within a woodcut border in compartments:) . Incomincia vna opereta vtilissima chia mata Fiore de virtu. Laquale tratta de tutti li vicij: humani i quali gli homini che desiderano viuere secundo dio debono fugire. Et insegna come si debia acquistare le virtute li costumi morali prouando per auctorita de sacri theologi e de molti philosophi doctissimi. (Fol. 30a, colophon:) Impressum Mediolani per Lazarum de turate anno dñi. Mcccc. ii. die xx. Nouembris. (On the reverse, a list of chapters, and the printer's mark)*

Sm. 4to., printed in gothic letter, 30 leaves (a-c⁸ d⁶); with a large woodcut and border, bearing the initials B. T., on the first page, and 35 smaller spirited cuts; purple morocco, gilt edges Milan, L. de Turate, 1502 72 0 0

EXTREMELY RARE. I cannot trace the sale of another copy. The woodcuts are of the Venetian style, and were probably copied from the edition brought out by Z. B. Sessa at Venice in 1499.

** See illustration no. 75.

245 BERGOMENSIS. *NouissimeR hystoriaR omniū repercussiones. nouiter a . . . Iacobophilippo Bergomese . . . edite: que Supplementum supplementi Cronicarū nuncupantur . Incipiendo ab exordio mundi vsq; in Annum . . . Mccccij . . .*

Sm. folio, Roman letter except the title, which is in Gothic; 53 and 55 long lines to the page; with woodcut initial letters, 89 WOODCUT VIEWS of towns etc. throughout the text, and 4 FULL-PAGE WOOD ENGRAVINGS within ornamental borders, as is also the first leaf of Book I; plain inner margin of the first leaf mended; a very large and fine copy in vellum

ib., Albertus de Lissona, 1503 21 0 0

This book contains the first printed account of the discovery of America by Columbus to appear in a history or chronicle, consequently the first account of the discovery to appear in any other form than that of the "Letter." Whilst being no more than a reproduction in a narrative form of that letter, it contains some additions from the speeches of the Spanish Ambassadors. This account is even more definite in some particulars; thus, where Columbus says there were six or eight species of palm tree, Bergomensis is able to specify the number as seven. The narrative was probably taken from one of the Cosco Latin editions. The account begins at the bottom of folio 441b with the following words: "De quattuor pmaximis insulis in India extra orbem nuper inuentis."—Vide Thacher's *Columbus*, vol. ii, pp. 73-77.

The book is dedicated to Cardinal Pallavicini and a woodcut on the title contains his arms. Prince d'Essling 846 (with 5 reproductions).

** See illustration no. 76.

246 CAMPANUS, ARCHIMEDES, and BOETIUS. *Tetragonismus idest circuli quadratura per Cāpanū archimedē Syracusanū atq; boetium mathematicae perspicacissimos adinuenta*. (*Here a large woodcut, below which is the printer's device.*) Sm. 4to., *Roman letter*, 32 leaves; with *WOODCUT INITIALS, large woodcut on title, and diagrams; slightly waterstained, vellum* *Venice, J. B. Sessa, 1503* 5 5 0
 VERY RARE. The woodcut on the title represents Campanus in the dress of a magician standing between two astronomical instruments on the Earth surrounded by the sea. Above all are the signs of the Zodiac. The real value of the work as an early woodcut book lies in its charming initial letters which are executed in fine style. Some are white on a black ground, but the most beautiful are those executed in simple outline containing allegorical figures amid interwoven arabesques. That on fol. 15 is especially fine and would seem to have been designed several years earlier than the date of the book. Brunet I 1522; Due de Rivoli, p. 238.

247 ARS MORIENDI. *Questa Operetta Tracta Dellarte Del Ben morire Cioe In gratia di Dio (Colophon :)* Impressum Venetijis Per Io. Baptistam Sessa. Sm. 4to., *Gothic letter*, 24 leaves; with a woodcut of a monk offering a crown to the Virgin and Child, and the printer's device, on title, and 11 other *WOODCUTS, of a remarkable character; a large copy in brown levant morocco extra, gilt edges* *ib., [about 1503]* 200 0 0
 EXCESSIVELY RARE; the only other copies mentioned by the Prince d'Essling are that in his own collection and one in the Museo Civico, Venice.
 The eleven remarkable woodcuts which illustrate the text are pretty close copies of those in the blockbook *Ars Moriendi*.
 Prince d'Essling 272 (with reproductions of 5 of the woodcuts).
 * * * See illustration nos. 77 and 78.

248 [PECKHAM (Johannes)]. *Io. Archiepiscopi Cantuariensis Perspectiua communis.* (*Colophon :*) Impressum hoc opus Venetiis per Io. Baptistam Sessam. Cal. Iunii . M. CCCCCIII . Diligentissime emanatū . Per. L. Gauricum Neapolitanum . . .
 Sm. folio, *roman letter*, 20 leaves, 53 and 54 long lines to the page; without catchwords; with woodcut initials, woodcut on title and numerous diagrams on the outer margin of each page; boards, ENTIRELY UNCUT *ib., 1504* 6 6 0
 FIRST EDITION. A few of the woodcut initials are executed in outline and contain figures of birds. The large woodcut on the title is within a black and white border and represents the author instructing three of his pupils. Due de Rivoli, p. 244.

249 GRANOLLACHS (Bernard). *Lunarium in quo reperiuntur Coniunctiones et Oppositiones lune: et eclypses solis et lune per anni circulum . . .* (1504-1550). 12mo., *gothic letter, outline cut (? Venetian) on title, with the legend "altior incubuit animus sub imagine mundi"; fine copy in crushed green morocco gilt, g. e., by Lloyd* *Absque nota [c. 1504]* 6 10 0
 Not mentioned by D'Essling.
 * * * See illustration no. 79.

250 ——— another edition. *Lunarium: in quo reperiuntur Cōiunctiones & oppositiones Lunæ & Eclypses Solis & Lunæ / per Anni circulum . . .* (1513-1550). 12mo., *same cut as preceding on title; bds.* *ib. [1513]* 3 10 0
 251 ——— another edition. *Lunariū: in quo reperiunt Cōiunctiones & Oppositiones Lune & Eclypses Solis & Lune . . .* (1520-1550). 12mo., *same cut as preceding on title; bds.* *ib. [1520]* 2 16 0
 The two last were issued from the same press.

252 ——— another edition. *Lunaria: in quo reperiuntur Coniunctiones & Oppositiones Lune & Eclypses Solis & Lune . . .* (1525-1550). 12mo., (*Venetian?*) *cut on title shewing three students standing before a teacher in a desk, with large stars (no moon) on a black background; green morocco gilt, g. e., by Lloyd* *ib. [1525]* 5 5 0

253 BOCCACCIO (Gio.). Decamerone ouer Cento nouelle de misser Johanni Boccaccio. Sm. folio, *roman letter*, *double columns*, *woodcut initials*, and *numerous woodcuts in the text*, *dark green crushed morocco extra*, *g. e.*, by *Lloyd*
Venice, Bertolamio de Zani de Portese, 1504 35 0 0

VERY RARE. The title is mended and imperfect, leaves 6, 12 and 13 are missing, and several leaves are mended, but the body of the book is in good condition.

The woodcuts are the same as in the edition of June 20, 1492, published at Venice by G. de Gregorii.

* * See illustration no. 81.

254 GUALLA (Jacobus). (*Fol. 1a, below a portrait of the author:*) Iacobi Gualle Iureconsulti Papie Sanctuarium. (*Colophon on fol. 102a:*) . . . Impresu; Papie p magistrū Iacob de Burgofrācho. Anno domini . M.cccccv. die. x. mensis Nouembris. Sm. 4to., *Gothic letter*, 102 leaves; *with numerous woodcut initials, white on black ground, a beautiful woodcut border, and 70 fine WOODCUTS scattered throughout the text; a fine copy in vellum* *Pavia, Jacob de Burgofrancus, 1505* 15 15 0

A work of much rarity; unknown to Brunet and Graesse. Didot's copy in a modern binding fetched, in 1879, 785 frs.

The letterpress contains an ecclesiastical history of Pavia, a description of the antiquities of the town and the relics in the churches. Among these are mentioned two hairs supposed to have belonged to the ass and the ox in the stable of Bethlehem.

The woodcuts are slightly shaded and are beautifully executed. The arabesque border resembles somewhat in style the early Dantes.

* * See illustration no. 82.

255 STATUTA PAPIAE. Statuta pp. et Comitat. Statuta de regimie Ptatis civilia & crīalia civitāt; & comitat' pō cū qbusdā decret̄. Sm. folio, *gotthic letter*, *long lines*, 49 to a page, *full-page cut on title depicting SS. Sirus and Augustinus*, etc., *within an ornamental border, devices at end; half bound* *ib., 1505* 6 6 0

256 BOCCACCIO. LOPERA DE MISSER GIOVANNI BOCCACIO de mulieribus claris . . . (*Fol. 4a:*) PROEMIO . Incomincia el libro intitulato de mulieribus claris . . . Sm. 4to., *roman letter*, *with 106 WOODCUTS, including repetitions, and ornamental initials, white on black; vellum; RARE* *Venice, Zuanne de Trino, 1506* 15 15 0

FIRST EDITION IN ITALIAN. The large woodcut of the triumph of *Fama* on the title, the initial N with the naked child playing with a swan, and the portrait of Eve, have been finely illuminated by a contemporary artist.

Duc de Rivoli, p. 254.

257 VIGERIUS. Marci Vigerii Saonensis San. Mariae Transtibe. Praesbi . Car . Senogallien . Decachordvm Christianvm Ivllo . II . Pont . Max . Dicatvm . (*Fol. 254b, colophon:*) Marci Vigerii . . . Decachordum Christianū finit Quod Hieronymus Soncinus in Vrbe Fani his caracteribus impressit die .x. Augusti . M.D.VII . . . Sm. folio, *roman letter*, 270 leaves, *with 35 small WOODCUTS, white on black ground, and 10 full-page WOODCUTS each within a border similar to that of the title-page; a good large copy; old calf, rebacked, with arms on the sides* *Fano, H. Soncinus, 1507* 12 12 0

FIRST EDITION. The woodcuts in this volume represent scenes from the life of Christ. The arabesque borders are probably the work of a different artist from the designer of the figure groups. The last of these bear the initials F. V., which allow us to assign them to Florio Valvassore, the brother and assistant of the more famous Zuan Andrea. Nagler is also of this opinion, and further ascribes the borders to Ben. Montagna. Both the arabesque borders and figure-groups are executed with marked ability.

* * See illustration no. 83.

£ s. d.

258 OVID. P. Ouidii Nasonis Fastorum libri . . . (*Colophon:*) Impressum Venetiis opera . . . Ioannis Tacuini de Tridino . . . Anno . M. cccccviii . . . *With woodcut initials, numerous woodcuts scattered throughout the text and a beautiful arabesque border, white on black ground, introducing a pattern of floreated designs supported by allegorical figures* 1507

Libri de tristibus . . . (*Colophon:*) . . . ipressit Venetiis . . . Tacuinus Anno salutis . M.D.XI . . . *With woodcut initials and several small woodcuts scattered throughout the text* 1511

Libri de Ponto . . . (*Colophon:*) . . . Venetiis . . . Tacuinus . Anno salutis . M.D.VII . . . *With charming woodcut initials, white on black ground, many containing allegorical figures* 1507

3 works in 1 vol., folio, *vellum* *Venice, Tacuinus, 1507-11* 12 12 0
 On the title of each work is a woodcut representing Christ holding a cross, around which hangs a ribbon bearing the words "Ecce agnus dei." At his feet is a lamb.
 * * See illustration no. 84.

259 MISSAL OF PRAGUE USE. (*Fol. 1a, title, missing from this copy:*) [*Missale s'm chorū Archiēpatus Prageñ ecclesie cū ōibus requisitis*] (*Fol. 335a, also missing:*) [. . . Venetiis anno 1507. die . 8 novembris. In Edibus Petri Liechtenstein Expensis . . . wenceslai kaplitzer Bohemi]. Sm. folio, Gothic letter, *printed in red and black, 315 (of 336) leaves* (A, and Q and R, each 10 leaves, being missing); *with a full-page woodcut of the Crucifixion (coloured) before the Canon, which is PRINTED ON VELLUM, and about 300 historiated woodcut initials; plain corners of a few leaves mended, and a title waterstained, but a good copy; vellum* (*ib., P. Liechtenstein, Nov. 8, 1507*) 17 10 0
 A very rare Slavonicum. Mr. Weale mentions three copies, one of which is imperfect.
 The fly-leaf and end-leaf are composed of the illuminated frontispiece and title of a MS. ALBUM MARIANUM, on vellum; prepared for the use of a Congregation in Prague instituted by the Jesuits about 1580. They are painted to represent the façade of a temple, with miniatures in the compartments.
 Duc de Rivoli, *Missels imprimés à Venise*, 16; Alès 126; Weale, p. 125.

260 LEGĒDA d'l Btō Zānebono d Mātua. Gothic letter, double columns, woodcut portrait of the Saint on title, within a border wanting; last leaf [*Mantua*], s. a.
 LA VITA e miracoli di sancto Anselmo vescouo patron di Mantua. Gothic letter, double columns, woodcut portrait of Saint on title [*Mantua*], s. a.
 2 works in 1 vol., 12mo., a few leaves slightly stained, olive morocco *Mantua, about 1510* 7 10 0

261 LICHTENBERGER. (*Title, above a woodcut of y h s, white on a black ground:*) PRONOSTICATIONE in uulgare rara & piu non udita . . . Et durera piu anni: cice insino a lanno . M. ccccc. LXVII. (*Fol. 32a, colophon:*) . . . Impressa in Venetia nel anno . M. ccccc.XI . adi, xx. Octobris cauada da unaltra stampada in Modena per maestro Pietro francioso nel anno M. cccc. lxxxii. adi . xiiii. de Aprile.
 Sm. 4to., Roman letter, 32 leaves; with 45 remarkable WOODCUTS; a very fine copy in crimson morocco extra, gilt edges *Venice, 1511* 30 0 0
 EXTREMELY RARE. The text is derived from that of the German Lichtenberger, but the woodcuts are Venetian and of good quality. Even the inferior later editions are costly, but this early one combines rarity and artistic value in its designs. This edition seems to be unmentioned by all bibliographers, except Prince d'Essling (1253), who mentions only one copy, that in S. Mark's Library, Venice.
 * * See illustration no. 80.

£ s. d.

262 VITRUVIUS. M. Vitruvius per Iocvndvm so lito castigatior factvs cvm figvris et tabvla vt iam legi et intelligi possit. Sm. folio, FIRST ILLUSTRATED EDITION; roman letter, 123 leaves, with plain woodcut initials and very clear impressions of the numerous woodcuts; the lower margins of the first 20 leaves repaired, calf *Venice, Tacuinus, 1511*

4 4 0

VERY RARE. The woodcuts are of great interest and embrace a variety of subjects. One illustration represents two boats lying parallel to each other a few paces apart, upon which is erected a scaffolding. From the middle beam of the upper part of this scaffolding hangs a rope running on pulleys. The idea is to raise heavy objects that have been lost in the sea. This is probably the first illustration of a method of raising sunken ships which still has a practical value.

263 PLAUTUS. Ex emendationibus, adque cōmentariis Bernardi Saraceni, Ioannis Petri Vallae Plauti Comœdiæ . xx . recens singulari diligentia formulis excusæ . . . Sm. folio, roman letter, 317 printed leaves; with numerous WOODCUTS, including one full-page; a few margins slightly mended; olive morocco extra, gilt edges, by Rivière *ib., L. Soar, 1511*

15 0 0

First Venetian edition with woodcuts, and the finest which had yet appeared. The large woodcut was probably due to the artist of the Poliphilo.

The woodcuts illustrate the scenes and characters of the various comedies. The woodcut border and the full-page woodcut are both in outline. This latter represents a theatre with stage and auditorium. The auditorium consists of nineteen persons; on the stage stands an actor, while another is about to enter from the wings.

** See illustration no. 85.

264 POLLIO. Opera noua della Vita & morte della Diua & Seraphica S. Catharæ da Siæ cōposta p lo excellētissimo & famosissimo Poeta miser Io. Pollio Arretino. In rima. Sm. 4to., woodcut title within border in compartments, containing St. Catherine receiving the stigmata, Adam and Eve tempted, and Jonah and the whale, fine full-page cut of the Crucifixion within a border of amorini before folio v, and 17 small cuts in the text; new vellum, UNCUT, FINE COPY

ib., Zorzi de Rusconi for N. Zopino, 1511

28 0 0

VERY RARE. The woodcuts are very fine Siennese productions in the style of Zuan Andrea.

** See illustration no. 86.

265 BONAVENTURA (S.). Deuotissimum opus passionis Christi Meditationum incipit: a seraphico doctore Bonaventura editū . . . (Beneath, a woodcut of the Crucifixion. Fol. 1b contains a full-page woodcut of the Crucifixion with the Virgin and S. John. Fol. 59a, Colophon.) Sm. 8vo., gothic letter; with 2 WOODCUTS; a pretty copy in polished dark brown morocco extra, broad gilt inside dentelles, gilt edges, by Thierry

ib., Piero Quarengi, 1512

7 0 0

A SCARCE LITTLE VOLUME. Prince d'Essling 420.

266 DANTE. Operæ del divino poeta Danthe con suoi commenti . . . (Fol. 1b:) Comento di Christophoro Landino Fiorentino sopra la Comedia di Danthe Alighieri . . . Impressa in Venetia per Miser Bernardino stagnino da Trino de monferra. Del. m.cccc.xii. Adi. xxiiii Novembris . . . Sm. 4to., printed in italics, the text in larger type than the commentary; with two beautiful borders, one large and 100 small WOODCUTS, besides numerous woodcut initials; a fine copy in vellum

Venice, B. Stagnino, 1512

16 0 0

"Edition assez recherchée."—Brunet. FIRST EDITION by this printer, containing the finest impressions of the woodcuts.

The full-page woodcut is partly copied from a cut in the Benali edition of Dante published in 1491. The smaller cuts are likewise in great part copied from the Benali edition. They were executed by different artists; but many bear the initial "C". Besides the initial C, we also find CC with a pillar or castle, and the pillar alone. The artist has been plausibly identified, in Nagler's *Monogrammisten*, with Cristoforo Castelli of Parma. Brunet II, 501; Duc de Rivoli p. 94.

** See illustration no. 87.

267 EMMANUEL. EPISTOLA DEL POTENTISSIMO ET Inuictissimo Hemanuel Re de Portogallo & de algarbii &c. De la uictorie hauute in India & Malacha: . . . al . . . Leone decimo Pontifice Maximo. Sm. 4to., ff. 2, cut of a sea port on first leaf; boards no place or date, 1513

12 12 0

A copy is quoted by Brunet, but the spelling of the title differs slightly from this. I cannot trace another copy. The letter is dated from Lisbon, June 6, 1513.

	£ s. d.
268 BONIFACIUS VIII. (Papa). <i>Sextus Decretalium liber a Bonifacio VIII. in concilio Lugdunensi editus . . . Sm. 4to., small gothic letter, red and black, numerous small woodcuts; original oak boards covered with leather stamped with an ornamental design, repaired Venice, L. Giunta, 22 May, 1514</i>	6 10 0
269 GRATIANUS. <i>Decretuz Gratiani cū Glossis dñi Joannis thentonici prepositi alberstatensis: et annotationibus Bartholomei brixiensis . . . Sm. 4to., small gothic letter, red and black, title in red and black with device, 1 full-page (the Betrayal of Judas) and numerous smaller woodcuts; oak boards covered with leather and stamped with ornamental tooling, rubbed ib., 22 May, 1514</i>	8 8 0
The bindings of this and the preceding item are similar.	
270 JOACHIM. <i>Abbas Joachim magnus propheta . Hec subiecta in hoc continenteur libello. Expositio magni ppheto Joachim . . . de magnis tribulationib⁹ et statu sancte m̄ris ecclesie . . . Item tractatus de antechristo magistri Joānis parisiensis. Sm. 4to., semi-gothic letter; 76 leaves, double columns, 49 lines to the column; with initial letters and numerous woodcuts scattered throughout the text; bds. ib., L. Soar, 1516</i>	5 10 0
FIRST EDITION. This was long supposed by Prince d'Essling and others to be the second issue, and they imagined the Benali edition to have been issued first. This is conclusively shown to be incorrect by a comparison of the two editions. This issue is dated April 5, while the Benali edition contains a dedicatory letter dated Padua, 19 April, 1516.	
The curious prophecies of the Abbot Joachim concerning the evil fortunes and revolutions of the Church, caused them to be condemned and burnt, although the Abbot himself was canonized. The cuts are curious illustrations of battles waged against the Church, the crowning of the Pope by a demon, the Trinity, etc.; while the full-page wood-engraving on folio 6b represents an enormous serpent with seven heads.	
271 — another edition. <i>Sm. 4to., roman letter; 30 leaves, double columns; 48 lines to the column, with similar woodcuts to those in the earlier edition; a sound copy in vellum ib., B. Benalius [about 1516]</i>	5 0 0
272 PARIS AND VIENNA. <i>Inamoramento De Paris e Viena Nouamente Historiado (Fol. 2a) Comincia La Elegante Et Bella Hystoria De Gli Nobilissi mi Amanti Paris & Viena . . . Sm. 4to., roman letter, 38 leaves (A-D⁸ E⁶); with a woodcut of the Triumph of Chastity (repeated), and 24 other spirited Italian cuts, some repeated, including one (repeated) of David and Uriah, in the style of those in the Mallermei Bible; a few slight wormholes, and the last leaf backed, one or two letters in the colophon being defective, otherwise good; vellum ib., Johannes Tacuino da Trino, 1516</i>	70 0 0
AN EXTREMELY RARE EDITION, apparently unrecorded. The date in the colophon is 1616, which certainly contains a superfluous c, the real date being therefore 1516.	
* * * See illustration no. 88.	
273 CRESCENZIO (Pietro). <i>Piero crescentio De Agricultura Uulgare. Sm. 4to., roman letter, except the title which is in gothic, double columns, with a woodcut of Justice on the title, a larger one of the author lecturing, on the verses, and 36 smaller cuts, some of which are repeats; a few leaves at the beginning have the plain foremargins slightly wormed; contemporary vellum ib., [Bindoni], 1519</i>	4 0 0
273*LEUPOLDUS. <i>(Fol. 1a, title:) Compilatio Leupoldi ducatus austrie filii de astrorum scientia Decem continentis tractatus. Sm 4to., gothic letter, 94 leaves; with numerous woodcuts of spheres, signs of the Zodiac, constellations and diagrams, etc.; a fine copy in red morocco extra, gilt inside dentelles, by Petit ib., M. Sessa and P. de Ravanis, 1520</i>	4 4 0
These cuts are mainly taken from Sacrobosco's work and Angelus' <i>Opus Astrolabii</i> . But several cuts are original, while the allegorical illustrations of the heavenly constellations are copied from those in Angelus' work.	
Duc de Rivoli, p. 425.	

274 HYGINUS. . Clarissimi Hyginii Astronomi De mundi Et sphæræ Ac vtrivsq; Partium Declaratione Cum Planetis Et Variis Signis Historiatis.

Roman letter, 48 leaves; with a large cut on title and another, on the verso of a sphere, and nearly 50 spirited WOODCUTS of the signs of the Zodiac, planets and constellations, besides ornamental initials

*ib., M. Sessa and P. de Ravani, 1517
Duc de Rivoli 495.*

NAUSEA (Fred). FREDERICI NAVSEAE BLANCICAMPIANI . . . Libri Mirabilium Septem . . .

Roman letter, 82 leaves; with 26 fine WOODCUTS (each about 4 x 1 1/4 inches) by Anton von Worms, and 3 larger ones (1, repeated) by an unknown hand

Cologne, P. Quentell, 1532

The author, who was one of the most celebrated preachers of his time, subsequently became bishop of Vienna. His book contains details of several extraordinary events of the time. An English version, translated by Abraham Fleming, was published in London in 1577.

In 1 vol., sm. 4to., a stamp erased from the title of the second item; fine copies, in a Venetian binding of smooth dark morocco, simple gilt ornaments in the centre and at the angles, lettered on the upper cover "LIB. MIRAS FEDE. HYGI . DE . STELIS"; from the Yemeniz collection

Venice, 1517, and Cologne, 1532

5 5 0

Bound in Venice and lettered as above about 1540, for some collector who had imported the *Nausea* from Germany. The volume was already in its present state when the inscription was written which appears inside the cover: "Emptus. xvi. soll. P. Mohn, 1560."

275 ARLOTTO MAINARDI (Piovano). Facetie: Fabule: e Motti. 12mo., title in red and black with woodcut, gothic letter, double columns, numerous small cuts in the text, printer's device on last leaf, half calf, RARE

Venice, Nic. Zopino and Vincentio, 1520

9 9 0

The corner of sig. A₅ is torn, involving three or four letters.

276 HERBOLARIO volgare, Nel quale le virtu de le herbe et molti simplici se dechiarano . . . 12mo., with 2 full-page cuts and numerous others of flowers, herbs, etc., all uncoloured, ornamental initials, printer's device at end, green morocco extra

[ib., Zoa. And. Vavassore, about 1522]

28 0 0

277 ARON (P.). Thoscanello de la Mysica di Messer Pietre Aaron. Sm. folio, FIRST EDITION, title-page printed in red and black within a woodcut border, a large and fine woodcut of Aron lecturing and a number of other woodcuts illustrating the theory of Music throughout the text; a fine copy in blue morocco extra by Raparlier

ib., 1523

22 10 0

The very rare first edition of one of the great books in the literature of early music. This is the best of the works of this great musical writer, who about 1516 founded a school of music at Rome which became famous. The book was reprinted in 1525, 1529, 1539 (see below), 1557, and 1562.

Weale, Cat. of MSS. and Printed Books at the Historical Music Loan Exhibition, 1883.

The borders are from blocks which had been in the possession of Gregorio de Gregorii; but the very large illustration which contains the portrait and representations of some musical instruments is an original work signed by "La"—a monogram resembling one attributed in Nagler's Monogrammisten to Lucas Allantse and L. A. Guinta.

* * See illustration no. 89.

278 —— another edition. Folio, title within woodcut border (differing from above), full-page woodcut of Aron lecturing and other woodcuts throughout the text; a fine copy in olive morocco, gilt edges, by Zaehnsdorf

ib., 1539

16 16 0

279 —— another copy. Folio, a fine copy in boards, linen back

ib., 1539

15 15 0

£ s. d.

280	ROSARIO DELLA VERGINE.	Rosario della gloriosa vīgē maria . . . (<i>Colophon on fol. 253a:</i>) . . . nella Inclita cita de venetia studiosissimamente impresso p Marchio Sessa.	Sm. 8vo., gothic letter, 256 leaves, 29 lines to the page; each page within a woodcut border; with 189 woodcuts also within decorative borders; a large and fine copy in the original stamped Venetian binding, gilt edges; from the Ashburnham library	Venice, Sessa, 1522	25	0	0
		Probably the FIRST EDITION, though Panzer (viii 470) mentions an edition dated 1521, which, if it ever existed, does not now seem to be known. The author of the text was "Alberto Castellano veneto," a Dominican Monk, whose name appears in the Inquisitor's licence, and in his own <i>Epistola proemiale</i> . The woodcuts, each within an arabesque woodcut border, represent scenes from the life of Christ, besides illustrating incidents from the New Testament before and after Christ's time. They are shaded and in the later style of Italian woodcuts and the attitudes and grouping of the figures are often impressive. The author seems to have been the designer of all the woodcuts, as he had already been of those in the <i>Missale Romanum</i> of 1509.					
		Duc de Rivoli, p. 445.					
		* * * See illustration no. 90.					
281	—	another edition. Sm. 8vo., gothic letter, 256 leaves, each page within a woodcut border; with 189 woodcuts, likewise within decorative borders, first impressions; vellum	ib., Vittor della Serena, 1534		10	10	0
		With the same woodcuts, though in some cases with different borders, as in the 1522 edition. The impressions are equally fine.					
282	—	another edition. Sm. 8vo., gothic letter, 256 leaves, each page within a woodcut border; with 189 woodcuts in the style of Zoan Andrea, also within decorative borders; the last four leaves a little wormed; bds.	ib., heirs of Pietro Ravani, 1551		3	10	0
		A reprint of the edition of 1522, with the same woodcuts.					
283	—	another edition. Sm. 8vo., gothic letter, 256 leaves, each page within a woodcut border; with 189 woodcuts in the style of Zoan Andrea, also within decorative borders; a sound copy in calf	ib., G. Varisco, etc., 1559		4	0	0
		A reprint of the edition of 1522, with the same woodcuts.					
284	OFFICIUM ROMANUM.	Officium Romanum . . . Nota deuotissime lector quod hoc officium est ordinarium . . . cū multis alijs officijs z ořonibus: q̄ hactenus nullibi impressa fuerunt . . . Sm. 8vo., gothic letter, printed in red and black, 224 (of 228) leaves (¶ ₆₋₇ being missing and 0 ₇₋₈ in facsimile); with a great number of woodcuts, comprising 30 large illustrations of the text, and hundreds of smaller ones which are enclosed in the borders; brown morocco extra	ib., G. de Gregoriis, Mense octobri . 1524		7	0	0
		Two of the large cuts are marked I.A., one L.A., and one L. Arodia. Prince d'Essling 493.					
285	BOCCACCIO (G.).	FIAMMETTA AMORO, corretta de nuovo del M.D.XXV. 12mo., italic letter, very pretty ornamental woodcut border to title; original limp vellum	ib., N. Zoppino, 1525		5	5	0
286	FOLIANUS.	Mvsica Theoretica Ludouici Foliani Mutinensis: docte simul ac dilucide pertractata: in qua quāplures de harmonicis interuallis: non prius tentatae: continentur speculations. Folio, with numerous woodcut diagrams and illustrations of musicians playing, etc.; a fine copy in olive morocco gilt, gilt edges	ib., 1529		12	12	0

		£ s. d.
287 CORNAZZANO (A.).	La Vita et Passione di Christo: . . . con somma diligenzia corretta, historiata, & nuovamente stampata MDXXXI. (en rima). 12mo., title in red and black, with a large woodcut in compartments, 17 small cuts in the text, one with initial B, printer's device at end; modern Italian morocco, Ashburnham copy Venice, N. Zoppino, 1531	5 5 0
287*MISSALE Romanū nouiter impressum . . . In quo etiam addita est Missa Archāgeli Gabrielis: una cū Missa sancti Ambrosij . . . Anno Dñi . 1536 . Venetijs . A Petro Liechtenstein. Sm. 8vo., printed in red and black, with numerous woodcuts; old limp vellum ib., P. Liechtenstein, 1536	6 6 0	
288 MARCOLINO DA FORLI (Francesco).	Le Sorti . . . intitolate Giardino de Pensieri allo illustrissimo Signore Hercole Estense Duca di Ferrara. Folio, with woodcut title, portrait, numerous woodcuts of emblems, and small woodcuts of fortune-telling cards; vellum ib., Francesco Marcolino da Forli, 1540	22 10 0
	This, the first edition of this singular work on the Art of Fortune-Telling by arrangement of cards, is very rare.	
289 PALATINO (Giovanbattista).	Libro Di M. Giouanbattista Palatino . . . Nel qual s'insegna à Scruiere ogni sorte lettera . . . Et Con Vn breue . . . Discorso De Le Cifre; Riuenduto nuouamente . . . Sm. 4to., with a woodcut portrait of Palatino on the title-page, and many woodcuts of calligraphy and ornamental alphabets; a fine copy in russa Rome, 1547	4 4 0
290 TAGLIENTE (Girolamo and Giannantonio).	Libro de abacho ilquale insegna fare ogni ragione mercantile: e pertegare le terre con larte della geometria e altre nobilissime ragione straordinarie con la Tariffa come respōdeno li pesi e monede de molte cittade e paesi cō la iclita citta di Uinegia . . . Sm. 8vo., roman letter, 80 leaves, with a full-page woodcut of a lecturer and pupils on reverse of title, and numerous smaller curious WOODCUTS illustrating problems, finger symbolism, tables, diagrams, etc.; some leaves a little waterstained, and a corner of the title very slightly defective; limp vellum Venice, Giovanni Padovano, 1548	7 7 0
	A VERY RARE EDITION. "The book opens with a brief treatment of notation and finger symbols. Then follow in order the multiplication table, the proof of sevens, various methods of multiplication, division by the galley method, addition chiefly of denominative numbers, subtraction, the operations with fractions in the same order, exchange, rule of three, and applied problems. There are numerous interesting woodcuts, and such familiar problems as those of the couriers, the testament, and the sale of eggs are given with illustrations. In spite of the arrangement of topics, there were few text-books so influential as this in shaping the subsequent teaching of arithmetic."	
	—Smith, <i>Rara Arithmetica</i> .	
291 RAPPRESENTAZIONE.	La Rappresentatione Di Santa Cicilia Vergine, Et Martire. Nuouamente restampata Sm. 4to., 12 leaves, double columns; with 18 charming cuts (13, repeated); the lower part of fol. A ₃ torn away and neatly repaired but damaging the cut on fol. 3b, which is, however, repeated on another page; bds., UNCUT	[Florence, 1550?] 18 0 0
	A precious little volume of great rarity. The blocks are about fifty years older than the book itself, many being taken from works printed about 1500. Thus the last cut in this volume is impressed from a block executed before 1500 for Luigi Pulciò Morgante Maggiore. A few even appear earlier and may have been executed about 1494. All are in the best style of Florentine woodcuts with their charming borders and exquisite delicacy of design. Some of them have, unfortunately, been rather rudely printed. The edition is not mentioned by Kristeller.	
	* * See illustration no. 91.	
292 —	La Rappresentazione Del Figlivol Prodigio. (Colophon:) Stampata in Firenze Appresso Giouanni Baleni, l'Anno. MDLXXXIII. Sm. 4to., roman letter, 6 leaves, double columns; with three WOODCUTS; unbd.	ib., G. Baleni, 1584 8 8 0
	In the early Florentine style, one of these cuts cannot have been impressed from a block later than 1500 and another (here reproduced) belongs to quite the early part of the sixteenth century. They are charming in every detail and in excellent state of preservation. Kristeller 147b.	
	* * See illustration no. 92.	
293 —	La Rappresentatione Di San Giouanni decollato. 8vo., roman letter; 6 leaves, double columns; with 2 woodcuts; unbd.	Siena, 1612 2 2 0

294 VECCELLIO (Cesare). *Habiti Antichi, et Moderni* di tutto il Mondo .
DI CESARE VECCELLIO. Di nuouo accresciuti . . . Sm. 8vo., *italic and roman letter*, 564 leaves; *title within a woodcut border; with 506 fine full-page woodcuts, including 4 views of Venice, each within an ornamental border; one or two headlines cut into, but a good sound copy; russia, rebacked* *Venice, G. B. Sessa, 1598* 7 10 0
Second edition of this celebrated collection of Italian woodcuts of costume. It contains over 80 cuts more than the first edition (1590), those added being mostly representations of savages from Virginia, Peru, and Mexico. The designs have been attributed, without foundation, to the great Titian, uncle of Vecellio. But they must at any rate have been executed by a skilful follower of his school.

295 ARIOSTO (L.). *Orlando Fvrioso tradvzido en romance Castellano por el S. Don Hieronimo de Vrrea, y nueuamente impresso y con diligentia corregido.* Sm. 4to., *device on title, italic letter, numerous woodcuts, fine copy in crimson morocco extra, g. e.* *ib., Gabriel Giolito, 1553* 9 9 0
At the end is *Exposicion de todos los lugares difficultosos*, title and 41 unnumbered leaves. This edition was not in the Salva collection.

295*PORTA (J. B.). *Phytognomonica Io. Baptistae Portae Neap. . . In Qvibvs Nova, Facillimaqve affertur modus, qua plantarum, animalium, metallorū, rerum deniq; omniū ex prima extimæ faciei inspectione quiuis abditas vires assequatur . . . NEAPOLI, Apud Horatium Saluianum. 1589.* Sm. folio, *roman letter*, 172 leaves; *with woodcut portrait on verso of title, and over 30 fine and curious woodcuts; bd.* *Naples, H. Salvianus, 1589* 1 10 0
The colophon is dated 1588. This curious book treats of the resemblances between animal and vegetable life, and from these remarkable conclusions are drawn. According to Adanson the method is ingenious and comprises as much truth as error.

296 GIOIELLO di sapienza nel quale si contengono gl' Auuisi d'Arme. Con molti bellissimi Secreti medicinali, e artifiziose, e alcuni auuisi contra gl' animali. 12mo., *cut on title and others in the text of sword-play, of explosives, puzzles, tricks, etc., crimson morocco extra, g. e., by Lloyd; VERY RARE* *Florence, 1625* 15 15 0

297 AESOP. *Fabulae. ΑΙΣΩΠΟΥ ΜΥΘΟΙ.* Sm. 8vo., *with 58 full-page woodcuts; a fine copy in old French red morocco, gilt edges* *Venice, 1644* 7 10 0
A duplicate from the French Royal library, with two small stamps on the title.

FRANCE

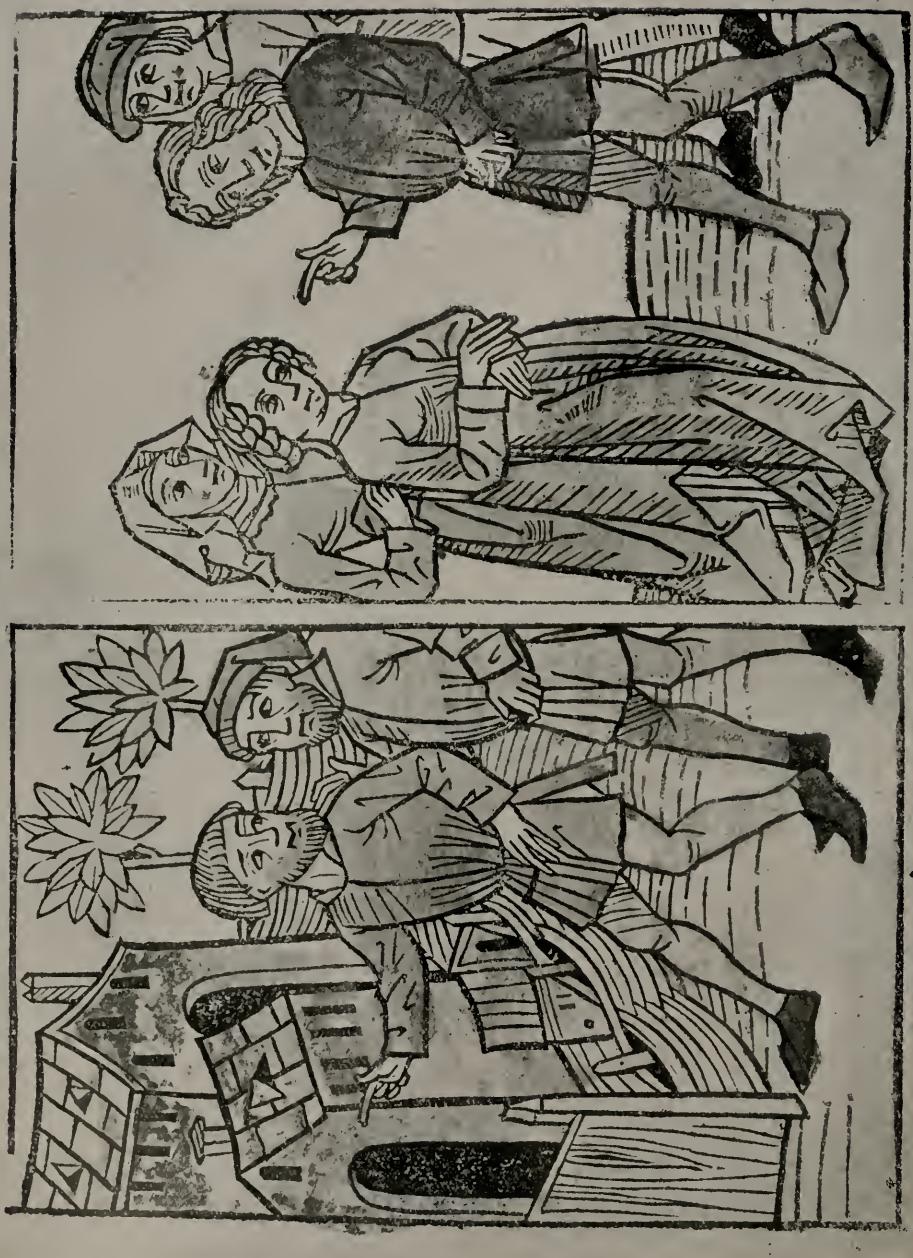
298 ARS MORIENDI. (*Title over printer's mark*). *Tractatus succinctus ac valde vtilis de arte et scientia perfecte viuendi beneq; moriendi: varijs historijs ac orationibus illustratus. Fol. 16. Impressum Lugduni a Petro Mareschal.*
Sm. 4to., *semi-gothic letter*, 20 ll., 36-40 lines to the page, 11 *full-page woodcuts, woodcut initials, slightly waterstained, but a fine large copy in blue morocco gilt, VERY RARE* *Lyons, P. Mareschal, n. d. (about 1490)* 180 0 0

Probably unique as it is not mentioned by Hain-Copinger or Proctor, and Pellechet (1343) cites only a copy at Versailles wanting the first 12 leaves.

Collation:—A—E₄ (reverse blank).

* * See illustration no. 93.

Comment le s. se excuse d'isfar. i ap achete vne pille. Comet le iii. se excuse. disfar. i ap pris femme



299. SPECULUM HUMANE SALVATIONIS. LYONS, 1483
(Top half of page—reduced)

299 [SPECULUM HUMANE SALVATIONIS] fo. 3 Cy commence LE MIROUER DE LA REDEMPTIō DE LUMAIN LIGNAIGE, TRĀSLATE DE LATIN EN FRĀCOYS selon l'intencion de la saincte escripture. *Colophon*: . . . veu corrige et translate par reuerend docteur en theologie. Frere iulien des augustins de lyon . . . et a este imprimé p maistre mathis huz lā de grace mil.cccc.lxxxiii.le . iii. de mars

Folio, 204 ll., printed in a fine large black letter, double columns, the initial letters rubricated in red and blue, those on A₁ illuminated, with 257 most remarkable woodcuts coloured in the style of the block books, bound in wooden boards covered with oalf with Tudor rose tooling, and the monogram of JOHN REYNES, BINDER TO HENRY VII, rebacked by F. Bedford

[Lyons] Mathias Husz, 3 March, 1483 250 0 0

EXCESSIVELY RARE, and apart from a few insignificant wormholes in the first few leaves, A VERY FINE LARGE CRISP VOLUME. Hain gives no collation, and it is unknown to Proctor.

COLLATION:—Introduction and table, 3 ll.; text, ff. 1-ccii = 204 leaves in all.

The woodcuts in this remarkable book are the same as were used by Martin Husz in his first issue of this work in 1478, the FIRST ILLUSTRATED BOOK PUBLISHED IN FRANCE. They were originally procured from Richel of Basle, and passed from Martin Husz to his successor Mathias Husz. They are reproduced in Claudio, *l'Imprimerie en France*, Vol. 3, 159-164.

* * See illustration L.

300 BARTHOLOMAEUS DE GLANVILLE. DE PROPRIETATIBUS RERUM. (Fol. 1a:) Le propriétaire en francoys. (Fol. 223b, colophon:) . . . imprimé au dit lieu de lyon par honnorable homme maistre Mathieu huss: maistre en lart de impression le. xv. iour de mars. Lan Milccccclxxxxi.

Folio, with large woodcut initial "L" on Fol. 1, full-page woodcut of Charles V, and 19 other large cuts, Fol. 8, apparently blank, cut away, the top of the title mended, otherwise a very fine large clean copy bound in red morocco by De Coverly ib., Matthias Huss, 1491 180 0 0

Hain-Copinger 2517; Proctor 8564; Pellechet 1884.

EXTREMELY RARE. The woodcuts are the same as used by M. Husz in his three earlier editions, of which only one is cited by Proctor. In this edition there are introduced a new series of rustic initials. Several woodcuts are reproduced in Claudio, *l'Imprimerie en France*, tome 3, p. 287.

Even the copy in the Bibliothèque Nationale at Paris wants the very important title. On the recto of the title is a large letter "L" 180 mm. high, copied from *La Mer des Hystoires*, on the reverse a large woodcut of the author presenting his book to the King.

* * See illustration no. 94.

301 HORÆ. (*Colophon* :) Ces presentes heures a l'usage de Rome furentacheuees le vingtiesme iour de Januier. Lan Mil.cccc.iiii.xx.z.xi. pour Simō vostre Libraire demourant a Paris en la rue neuue nostre dame a lenseigne saint Jehan leuangeliste.

Sm. 8vo., 80 leaves, PRINTED ON VELLUM; with the *Skeleton Man* and 18 large woodcuts, and 38 smaller ones, a border to every page, the mark of Philip Pigouchet on page 1; a fine copy illuminated in gold and colours by a contemporary hand, bound in old red morocco gilt, gilt edges

Paris, P. Pigouchet, 1491 260 0 0

A very rare edition. The borders differ completely from those printed later for Vostre. On each leaf of the Calendar is a quatrain in French.

Hain 847; not in Lacombe or Proctor.

* * See illustration M.

302 —— Heures a l'usage de Rome. (*Colophon* :) Imprimees a Paris p Guillaume anabat . . . pour Gillet hardouyn . . . Et pour germain hardouyn. Sm. 8vo., PRINTED ON VELLUM, with printer's device, skeleton man, 15 full-page woodcuts and 21 smaller ones, illuminated throughout in gold and colours; the first leaf damaged, but otherwise a large sound copy in a contemporary calf binding, with a perpendicular parallel pattern of small floral ornaments in blind tooling on the sides

Paris, G. Anabat, Calendar, 1500-20 50 0 0

Lacombe 91. On a fly-leaf at the beginning is a prayer written in a contemporary hand addressed to St. Marcon, the founder of the Abbey of Nanteuil, commencing, O Marculphe Pater samulis succere potenter . . . , and on the end fly-leaf another prayer in French for use before mass.

303 —— Hore diue virginis Marie scđ'm verum vsum Romanum cum alis multis folio sequenti notatis: characteribus suis diligentius impresse Per Thielmānū keruer. Sm. 8vo., PRINTED ON VELLUM, roman letter (with gothic for texts in borders), in red and black; with Kerver's device on title, the *Anatomical Man*, 18 large metal cuts and 31 smaller, and a border to every page, among which are illustrations of Scriptural, hunting and rural scenes, grotesques, etc.; a little soiled in places and some top margins a very little cut into, but a good copy; old red morocco extra, dentelle borders on sides, gilt edges ib., T. Kerver, 30 July, 1503 30 0 0

AN APPARENTLY UNDESCRIPTED EDITION, illustrated in Kerver's early style, and, except for hundreds of illuminated initials, entirely uncoloured. The large cuts comprise: S. John, the Betrayal, Tree of Jesse, Annunciation, Visitation, Nativity, Annunciation to Shepherds, Magi, Presentation, Flight into Egypt, David and Bathsheba, Death and the Traveller, Crucifixion, Pentecost, Virgin with emblems, Trinity, Christ as Man of Sorrows.

* * See illustration no. 95.

304 —— Hore diue virginis Marie scđ'm verū vsum Romanū . . . vna cum figuris apocalipsis post figuras biblie recenter insertis . . . Sm. 8vo., PRINTED ON VELLUM, roman letter (gothic for texts in borders), in red and black, with printer's device on title, the *Anatomical Man* (a little defaced), 18 large and 35 small cuts, and a border to every page, of biblical subjects, a *Dance of Death* series, grotesques, etc.; with many hundreds of illuminated initials, otherwise uncoloured; green morocco, blind-tooled, gilt edges ib., T. Kerver, 13 Sept. 1507 60 0 0

Not in Lacombe; Brunet V, col. 1620, no. 181.

The large cuts are the same as those in the "Grandes Heures" printed in January of the same year, with the following exceptions: the Annunciation, Nativity, Annunciation to Shepherds, Flight into Egypt, Coronation of the Virgin; and a cut of the Anointing of David is substituted for that of David and Bathsheba.

piternā impetrat beatitudinem. Per dñm
De sc̄a Katherina. an.



Hirogo
gosa
cta katherina
na gre
cis gē
ma dī
be ale
pātri
na co
sti regē erat filia. v. **D**if
fusa est gratia in labiis
tuis. Propterea benedic
vit te deus eterñl. **O**ra
Eus qui dedisti se
gem moysi in sum
mitate montis synai et i
eodē loco corp⁹ beate Katherina
virginis et mart
ritis tue per sanctos an
gelos tuos mirabiliter col
locaſti tribue quesumus
ut ei⁹ meritis et interces
ſione ad monte qui chri
ſtus est valeamus perue
nire. Per dñm.
De sc̄a margareta.



Hirogo
glo
osaci
sti in
gare
ta vir
ginuz
gēma
recio
ſiffima Virtute superna
rum clara audi p̄ces no
ſtras coram te fusas fac
nos iungi eternali choro
precibus ergo tuis adeſto
calamitatibus noſtris :
quib⁹ vndiqz premimur.
v. **O**ra pro nobis beata
margareta. **R.** Ut digni
efficiamur p̄missionib⁹
christi
Oremus
Eus qui beatam
margaretam vir
ginem tuam ad celos per
martitū palmarū perue
nire fecisti concede nobis
quesumus ut eius ep̄em
plaſtantes ad te veni
re mereamur. Per dñm.

l. i.

HORÆ, continued :-		£ s. d.
305	Hore diue virginis Marie scdm verum usum Romanum . . . (<i>Colophon</i> :) Imp̄ssū Parisiis Anno dñi Millesimo quingētesimoquinto . xi kalendas Maii. Opera Thielmāni keruer. Sm. 8vo., printed on vellum in red and black, wanting 6 ll. (B ₁ & s, E ₁ & s, K ₄ & s), with printer's mark, skeleton man and 12 other large cuts, and a great number of smaller ones, each page with a border; bound in contemporary calf, the sides blind tooled with a parallel perpendicular pattern of small flowers, slightly repaired, in a morocco case	Paris, T. Kerver, 1505 22 10 0
	A very pretty typical French Book of Hours.	
306	Les presentes heures a lusaige de (<i>Rome erased and dauphin inserted by pen</i>) sont toutes au long sans riens reqrir auecques les grans suffrages . . . Sm. 4to. (8vo.), gothic letter, PRINTED ON VELLUM, the 19 large and 15 smaller woodcuts, and the borders and initials finely illuminated in gold and colours, a remarkably fine and large copy, ruled with red lines; bound in modern calf with the sides gilt with Grolieresque pattern, gilt edges, VERY RARE	ib., J. de la Roche, for G. Eustace, 1514 32 10 0
307	Hore diue uirginis Marie scdm usum Romanū cum aliis multis folio sequenti notatis, una cum figuris biblie, apocalypsis, chorea Lethi, nouisq; effigiebus decorate. 1516. Sm. 8vo., italic letter (with gothic for texts in borders), 104 leaves, printed in red and black; with Kerver's device on title, the <i>Anatomical Man</i> (a little defaced), 18 large and 35 small cuts, and a border to every page, comprising scenes from the life of Christ, Apocalyptic and Dance of Death series, etc.; red morocco extra, gilt edges, by Bedford	ib., T. Kerver, 22 December, 1516 32 0 0
	APPARENTLY UNDESCRIPTED BY BIBLIOGRAPHERS. All the large cuts are the same as in Kerver's edition of 13 Sept. 1507, with the exception of the following: the Betrayal, and the Virgin with Emblems; and for the Anointing of David is substituted a cut of David's Choice of Punishments.	
308	Ad honorē dñi nostri iesu xpi & ei ⁹ genitricis ac sēp virgīs Marie incipiūt Hore btē marie scdm̄sū Romane eccl'ie . . . Sm. 8vo., roman letter, PRINTED ON VELLUM; with device on title, <i>Skeleton Man</i> , 14 large and numerous small woodcuts, and very many ornamental initials, all FINELY PAINTED AND ILLUMINATED, one or two borders added by hand; a rubric and a prayer at end scored with ink; a very good copy in modern vellum gilt, old gilt and gaufred edges	ib., Gilles Hardouin, n. d. (Alm. 1516-30) 40 0 0
	Not in Lacombe or Brunet.	
309	Ces presentes heures a lusaige de Romme, toutes au long sans riens requerir, ont este nouuellemēt imprimées a Paris pour Gilles Hardouyn. (<i>Colophon on fol. 80b</i> :) Ces presentes heures a lusaige de Romme, ont este imprimées a Paris, pour Gilles hardouyn . . . 4to. (roy. 8vo. size), gothic letter, 80 leaves, PRINTED ON VELLUM; with device on title, <i>Skeleton Man</i> on next leaf, and 17 large and 27 small woodcuts, all finely ILLUMINATED AS MINIATURES in gold and colours, besides several hundred ornamental initials; a woodcut border (Dance of Death, etc.) to every page except those on which the large cuts occur; a stamp ^{P.M.} repeated twice on the first page; modern calf, blind-tooled, gilt edges	ib., printed for Gilles Hardouin, n. d. (Alm. 1520-30) 40 0 0
	An apparently undescribed edition. Not in Lacombe.	
310	Hore in laudem gloriosissime virginis marie secūdum usum Romanū . . . nouiter Impresse Parisius Per Germanū hardouyn . . . Sm. 8vo., roman letter, 85 leaves, PRINTED ON VELLUM; with printer's mark on title, the <i>Skeleton Man</i> , 16 large cuts and 26 small, ALL FINELY ILLUMINATED IN GOLD AND COLOURS, besides an added border of flowers and arabesques on a fluid gold ground on every page (the pages with large cuts have a plain gold architectural border), illuminated initials, etc.; russia gilt, with the bookplate of Lewis Way	ib., G. Hardouin, n. d. (Alm. 1534-52) 35 0 0
	Lacombe 1023.	

HORÆ, *continued* :—

£ s. d.

311 — Ces presentes heures a lusaige de Paris toutes au long sans rien reqrir avec plusieurs belles hystoires : nouvellemēt imprimees. *Kerver's device above. (Colophon :)* . . . a Paris par la veufue de feu Thielmā keruer demourat audit lieu a lenseigne de la Lycorne a la grāt rue sainte Jacques au dessus des Maturins et furentacheuees Lan Mil. cccccxxij. le xvij. iour. de Fevrier. Sm. 4to., *printed in red and black, gothic letter, with skeleton man, 12 oval woodcuts of the events of a life-time in the calendar, 46 other large cuts including the 3 living and the 3 dead men, within woodcut borders, and the Arms of the Redemption on verso of colophon, a great number of smaller cuts as verse headings ; a fine large clean copy, ENTIRELY UNCOLOURED ; green morocco extra gilt*

Paris, Veuve Kerver, 1522 90 0 0

Lacombe 324.

At the end are 8 additional leaves of *Commendationes defunctorum* with colophon ending as in the Horæ. The calendar runs from 1523-1536.

This edition contains exactly the same woodcuts as the Roman Hours printed by Kerver, Sept. 10, 1522. Of that edition Brunet writes : " C'est une livre fort remarquable par les grandes planches et les beaux encadrements qui le decorent. Ces planches sont d'abord 12 figures ovales, au calendrier offrant des sujets analogues aux occupations de chaque mois de l'année. La 12^e, pour Décembre représente un homme agé de soixante-douze ans à son lit de mort. Un explication en vers français et au-dessous de chaque tableau. Il en est de même pour les 45 grandes planches placées dans les Heures. On trouve dans le catalogue de M. de Clinchant, Paris, Techener, 1860, gr. in 8. pp. 184-86, une description détaillée et curieuse de toutes les gravures et vignettes que contient l'exemplaire de ces Heures qui possédait cet amateur, et qui depuis a passé dans la collection de Félix Solar."

312 — Hore in laudem beatissime virginis marie : secundum consuetudinem Ecclesie Parisiensis . Venales habentur Parrhisiis, apud Magistrum Gotofredum Torinū Biturigicum : sub insigni vasis effracti : gallico sermone Au Pot Casse. *(Colophon :)* Ces presentes heures a lusage de Paris . . furētacheuees dimprimer le vingt deuxiesme iour Doctobre, Mil cinq cens vingt sept Par maistre Simon du bois imprimeur pour maistre Geofroy Tori de bourges . . .

Sm. 4to., *printed in black and red within elegant decorative borders, with 13 beautiful outline woodcuts designed and executed by Tory (not including the Pot cassé of which there are two impressions) ; olive morocco extra, gilt edges, by Bedford*

ib., G. Tory, 1527 120 0 0

A rare and charming volume. The borders comprise representations of birds, insects, flowers, and foliage, with other things such as the crowned monograms and escutcheons of Francis I and his Queen Leonore of Austria (not his mother Louise de Savoie as Bernard supposed) ; also of Henri d'Albret Roi de Navarre and his Queen, Marguerite de Valois.

This is the book which aroused the ecstasies of Dibdin who declared the illustrative ornamentation to be the most beautiful he had ever seen.

* * * See illustration no. 96.

HORÆ, continued:—

313 —— Hore beate marie virginis secundum vsum Romanum, totaliter ad lögum sine require Cum multis suffragiis & Orationibus, de nouo additis, Nouiter impressis Parisius, per Germanum Hardouyn. (*Colophon:*) Imprimis nouuellement a Paris, par Germain Hardouyn, imprimeur & libraire demourât entre les portes du Palays a lëseigne saincte Margarite. 16mo., gothic letter, 104 leaves, PRINTED ON VELLUM; with printer's device on title, and 14 cuts, ALL FINELY ILLUMINATED in gold and colours, besides illuminated initials and a border of gold to every page; old French red morocco, dentelle borders, gilt back, gilt edges, enclosed in a brown morocco case; from the library of Philippe de Mornay *ib.*, G. Hardouin, n. d. (*Alm.* 1528-41) 45 0 0

AN APPARENTLY UNKNOWN EDITION, as it does not seem to be recorded by any of the bibliographers.

The sides of the binding are richly ornamented, having a dentelle border and in the centre a myrtle wreath enclosing interlaced ω in gold. The same letters appear in the corners over Σ stamped in blind, with interlaced Φ in the opposite corners. The letter Φ is also stamped on the back at top and bottom, with the Σ in gold in the centre. They are the initials of Philippe de Mornay and his wife Charlotte.

314 —— Hore beate Marie virginis secundum vsum Romanum . . . Cum multis suffragiis . . . de nouo additis, Nouiter impressis, Parisius Opera Germani Hardouyn . . . (*Fol. 96b. colophon:*) Finit officium beate Marie virginis secundum vsum Romanum. Nouiter impressum per Germanum Hardouyn . . .

Sm. 8vo., roman letter, 88 leaves, PRINTED ON VELLUM; with the printer's mark on the title, cut of the Skeleton Man, 16 large CUTS and 20 small, all of which are finely or partly illuminated, each page having a plain gold border; contemporary stamped calf binding; a fine, clean copy *ib.*, G. Hardouin, n. d. (*Alm.* 1528-45) 42 0 0

This is Lacombe 377, which however is misdescribed by him. He has confused this edition with the following item.

Collation:—A—M₈: sig. L does not exist as shown by the context.

315 —— Hore beate Marie Virginis secundū vsum Romanum . . . Cum multis suffragiis . . . de nono additis, Nouiter impressis, Parisius Opera Germani Hardouyn . . . (*Fol. 96b, colophon:*) Finit officium beate Marie virginis secundum vsum Romanum. Nouiter impressum per Germanum Hardouyn . . .

8vo., roman letter, 96 leaves, PRINTED ON VELLUM; with the printer's mark on the title, cut of the Skeleton Man, 16 large CUTS and 22 small, every page except those on which are the large cuts having a border of Apocalyptic subjects, Roman soldiers and trophies, arabesques, etc.; initials in gold and colours, otherwise entirely uncoloured; a fine, clean copy in dark blue morocco, gilt edges *ib.*, G. Hardouin, n. d. (*Alm.* 1528-45) 52 10 0

316 —— another copy. 8vo., PRINTED ON VELLUM, with the cuts illuminated in gold and colours and the printer's monogram on title-page overpainted with the arms az. on a bend or 3 trees ppr.; a fine clean copy in brown morocco extra, gilt edges, by Claeessens *ibid.* (*Alm.* 1528-45) 65 0 0

AN UNDESCRIPTED EDITION. It is not Lacombe 377 (see above), which has no borders and has a different title and colophon.

317 —— Horae In Laudem beatissimae virginis Mariæ ad vsum Romanum . . . Lugd. Apud. Guliel. Rovillium. 1550. 8vo., 176 leaves, roman letter, printed in red and black; with 14 large WOODCUTS; every page within a fine woodcut border of architectural character, arabesques, and ornamentation resembling metal-work; maroon levant morocco, blind-tooled, gilt edges, by Rivière Lyons, M. Bonhomme for G. Roville, 1550 25 0 0

VERY RARE. Not in Lacombe; Brunet V, 1676, no. 383. Several of the borders are signed P. V., initials which have been assigned to Pierre Vingle.

318 —— Ces presentes heures sont un lusaige de Romme . . . Imprimees a Paris par. G. Hardouyn . . . Sm. 8vo., gothic letter, 100 leaves; PRINTED ON VELLUM; with printer's mark on title, and 15 cuts, ALL FINELY ILLUMINATED AS MINIATURES, numerous illuminated initials, etc.; a fine, clean copy in brown morocco extra, elaborately tooled to a Grolieresque pattern, gilt edges, by Rivière *Paris, G. Hardouin, n. d. (Alm. 1538-55)* 30 0 0

Lacombe 411.

	£ s. d.
HORTULUS ANIMÆ, <i>Lyons</i> , 1511—see no. 86.	
320 CORVUS (Andreas). Andreas Corui Joāni Frācisco Gōzahē Mātue marchioni optime merito . . . Excellentissimi et singularis viri ī chiro-mātia exercitatissi mi magistri Andree Corui Mirandu lensis ad illustrissmū Joannem Franciscū Mātue marchionē benemertū opus rarissimum de eadem chyromātiae facultate destinatum. 12mo., gothic letter; 78 (of 88) leaves, 31 lines to the full-page; interleaved; with wood-cut initials and 141 woodcuts; a few ll. slightly shaved, otherwise a sound copy in generally excellent condition; bound up with two other works in vellum, double with red silk [Lyons, about 1498]	12 0 0
<p>Hain 5776. A WORK OF THE GREATEST RARITY, unknown to most bibliographers. Perfect or imperfect, there cannot be more than two or three copies in existence. Hain had never seen the book and there is no copy in the British Museum or Bodleian Library. The copy Dibdin mentions in his <i>Bibliographical Decameron</i> is certainly not the same work and is probably later. It contained signatures a-i in eights, while the most complete copy known runs from a-l in eights: a total of 88 leaves.</p>	
<p>This is the first edition of Corvus' work which was reprinted several times in the course of the sixteenth century, and, with the single exception of Hartlieb's book, is possibly the earliest printed volume on chiromancy. Apart from its bibliographical interest, its value lies in the numerous cuts with which the book is copiously illustrated. Executed in white on black ground, each illustration contains the outline of a hand, with the various lines, crosses, circles, curves, &c., mentioned in the text as material points in the art of palmistry.</p>	
<p>The first work bound up with the above is a German edition published about 1557 of Holbein, <i>Imagines Mortis</i>, which wants 10 cuts, and two other cuts of which are defective.</p>	
<p>The second is a reprint published about 1550 of the Cisianus Calendar. The title is as follows: "Cisio Janus zu Teutsch vnd ein jegliches Wort gibt einen Tag." It is fully illustrated with woodcuts, and is apparently perfect. The first edition in folio was issued in 1472 and is extremely scarce.</p>	
321 [JACQUES DE CESSOLE]. Le Jeu des eschez moralise Nouuellement imprime a paris. <i>Colophon</i> : Cy finist le liure des eschez et lorde de cheualerie translate de latin en Francois . . . Sm. folio, gothic letter, with woodcuts; red morocco extra, gilt edges, by Trautz-Bauzonnet, from the Didot Collection	Paris, for A. Vérard, 1504
	200 0 0
<p>First edition known of this translation, copies of which are extremely rare. It is dedicated to Anne de Bretagne, who is represented playing chess, in a large woodcut.</p>	
<p>The Chess-treatise ends on folio 58. On the reverse of that leaf, we find <i>Cy finist</i> etc., and beneath it a woodcut; under which are the words "Sensuyt vng liure qui consone fort a la matiere precedente dudit Jeu des eschez. Atous Nobles: princes: cheualliers et gens de touz estatz." On folio 82 recto "Cy fine le liure de lorde de cheualerie," and a little below (by way of intitulation to a third piece) "Cest vng petit trectie a lenseignement et au prouffit de tous princes et barons qui le vouldrōt entendre et garder le quel fut fōde extraict dune fiction trouuee en escript. Et see commence comme it sensuyt."</p>	
<p>* * See illustration no. 97.</p>	
<p>I have in stock perfect copies of the two English editions of this book printed by Caxton.</p>	
322 EUTROPIUS. Eutropii historiographi clarissimi Pauliqz Diaconi eiusdem emuli excellētissimi: de Inclytis totius Italice provinciæ, ac Romanorum gestis libri . xvij . . . Sm. folio, roman letter, the title printed in red and black with publisher's device in black surrounded by ornamental border-pieces in red; with 89 small woodcuts; a large copy, with some uncut foremargins, in modern vellum	ib., G. Gourmont, 1512
	15 15 0

The editor was Nicholas Maillard. The printer Gilles Gourmont produced the edition for Geoffroy de Marnef, Galliot du Pré, and for Jean Gourmont whose device is on the title.

323 MISSALE PARISIENSE, Sm. folio, *gothic letter*, PRINTED ON VELLUM, in red and black, double columns, 42 lines to a page, musical notes, with 25 large and 144 small woodcuts, also a full-page cut of the Crucifixion, richly painted over in gold and colours in the style of miniatures, numerous large and small ornamental initials added in gold and colours, SPECIALLY EXECUTED FOR FRANCIS I, KING OF FRANCE, with his large coat-of-arms emblazoned at beginning and end of the volume, also a smaller shield (without salamander or motto) is found at the end of the Missal, the first coat-of-arms is painted over a woodcut, wanting 8 leaves; contemporary crimson velvet, in a red levant morocco case

[Paris, Wolfgang Hopyll, about 1511] 750 0 0

PROBABLY UNIQUE, as I can trace no other copy printed either on vellum or on paper. It is a magnificent example of beautiful printing and miniature painting, in almost perfect preservation. The missing leaves are a₁, g₇, h₆, i₃, f₈ (in black), D₇, E₃, and F₆ (in red).

324 SULLY (Maurice de). EXPOSITIONS DES EPISTRES ET EVANGILLES. 5 vols. in 2. Sm. folio, *lettres bâtarde*, long lines, red ruled throughout, NUMEROUS SPIRITED WOODCUTS, a fine copy in 16th century French olive morocco gilt, line borders and frames, corner and central ornaments

ib., Anthoine Vérard, 1512 52 10 0

On the paste downs is the inscription "Symon Teste Conseiller du Roy et . . . ord. e de sa chambre de spes," for whom the book was probably bound. On a flyleaf is the inscription *Ce present livre appartient à Madame.*

* * * See illustration no. 98.

325 BLASIUS (J. M.). Liber Arithmetice Practice Astrologis Phisicis et Calculatoribus admodum utilis. Folio, woodcut border to title and the device of Jean Petit; an uncut copy in half vellum [ib.], T. Kees, 1513

4 4 0

In Smith's *Rara Arithmetica* the copy described has the device of Jean Lambert on the title. Apparently the book was printed for both publishers with their own marks.

326 BIBLE. Biblia cum concordantijis veteris et novi testamenti et sacrorum canonum . . . Sm. folio, *gothic letter*, double columns; title, with 2 woodcuts, printed in red and black; with numerous pretty woodcuts, and ornamental initials; a good copy in half vellum

Lyons, J. Sacon for A. Koberger, 12 Jan., 1515

8 8 0

VERY RARE. The British Museum possesses only a very imperfect copy of the book.

The woodcuts are said to be copied from an earlier edition containing cuts by Springinklee, who imitated the style of the master of the Mallermei Bible.

327 LATERANI (Gul.). De institutione Conceptionis Marianæ & normanorum laudibus Oratio, etc. 16 ll., with Jo. de Marnef's device on title, two small cuts on recto of last leaf, and a full-page cut of the Visitation on reverse

Paris, Jo. de Marnef, 1518

Coquille Nivernensis (Jo.). Elegiarum liber. 14 ll., *lettres bâtarde*, long lines, with Geoffrey de Marnef's device on title

ib., 1515

Petrus Rossetus de mirabile cultu Hostie ab equo suppliciter culte, etc. 8 ll., with cut on title

Paris, in edibus Joannis Meraussei (1515?)

Nic. Cappusoti Passionis Xpi Jesu heroica elegansq; deploratiuncula. 4 ll., with cut of Crucifixion on title

Paris, about 1515

the 4 works bound in 1 vol. Sm. 4to., hf. morocco

Paris, 1515-18

10 10 0

		£ s. d.
328 COLUMNA (Jean).	Le premier (- second) volume de la mer des histoires. Augmētee en la fin du dernier volume de plusieurs belles hystoires Et premieremēt des faictz gestes & victoires des roys Charles VIII ^e . et loys. XII ^e . (<i>Colophon:</i>) Nouuellemēt imprime a paris pour maistre Anguibert de marnef et pour Francoys renault libraires. 2 parts in 1 vol., folio, <i>lettres bâtarde</i> , with 266 woodcuts, several full-page, some repeated, some of which are slightly cut into and a few waterstained, otherwise a fine copy in eighteenth century calf gilt	Paris, about 1517 50 0 0
	Two of the cuts, half length portraits of women on II ₃ and LL ₁ , are French copies of Italian cuts appearing in <i>Bergomensis</i> . <i>De claris mulieribus</i> . Ferrara, 1497.	
	* * See illustration no. 99.	
329 NATALIBUS.	Catalogus sanctorum et gestorū eorum ex diuersis voluminibus collectus : editus a . . . Petro de natalibus . . . Sm. folio, gothic letter; 246 leaves, double columns; with woodcut initials, two woodcut borders and 256 cuts scattered throughout the text; limp vellum	Lyons, J. Sacon, 1519 16 16 0
330 ———	another copy. Sm. folio, bound in crimson morocco extra, g. e., by Capé, from the Sellière Collection, with arms on sides The woodcuts in this edition were copied from Giunta's edition published in Venice in 1506.	ib., 1519 21 0 0
331 EPISTOLE THURCI p Landiniū hieroso limitanū equitem aggregate . . . (<i>Colophon</i>) Impresse Lugduni per Joannē Marion: sumptibus & expensis Romati Morin bibliopole eiusdē ciuitatis. Anno domini. M. D. XX. Die vero. xxx. martii. Sm. 4to., on verso of last leaf a fine woodcut of country pursuits with the birth of Eve in foreground and a number of other woodcuts in the text; a fine copy bound in brown levant morocco extra by Bedford	ib., J. Marion, 1520 10 10 0	
332 ALPHABETUM SACERDOTUM . . . (<i>Colophon</i>) Impressum Parisis sumptibus & arte Joannis du Pre commorantis erigone collegij Cluniaceū . sub signo diui Sebastiani . Anno domini . M.DXX . Idibus Junijs. 12mo., with a woodcut of the instruments of the Passion on title; unbound	Paris, 1520 1 1 0	
333 LEGENDE DES FLAMENS. LA LEGÈDE DES FLAMÉS, ARTISIENS ET HAYNUYERS.	Ou autremēt leur cronicque abregee En laquelle sont contenues plusieurs hystoires de Frâce Angleterre & Allemaigne. Auecqs les genealogies et descentes des roys de Naples et Sicille qui y ont regne en quatre nations iusques a present Ascauoir Normans, Allemans, Francois & Arragōnoys. Mesmement des viscōtes, princees & Ducez de Myllan qui ont regne iusques a present Et le Droict et tiltre que les treschrestiens roys de France ont, tant au royaulme et courône de Naples & Sicile que au duche et estat de Millan. Sm. 4to., FIRST EDITION, <i>lettres bâtarde</i> , long lines, title in red and black, many spirited woodcuts and woodcut initials, crimson morocco, broad and rich side borders, inside dentelles, g. e., by Mackenzie	Paris, [1522] 30 0 0
	VERY RARE. A FINE COPY with autograph of Stephanus Baluzius on title.	

334 BIBLE. *Biblia cum concordantij veteris et noui testamenti . . . Sm. folio, gothic letter; title printed in red and black, within a woodcut border; with nearly 200 spirited woodcuts, that on fol. 227b occupying the page; besides a large number of ornamental initials; the title and some other leaves water-stained; bd.* Lyons, J. Mareschal, 1523 4 0 0

335 GUY OF WARWICK. (*Title:*) *Cy commence Guy de VVaruich cheualier Dagleterre qui en son temps fit plusieurs prouesses et conquestes en Allemaigne ytalie et Dannemarche. Et aussi sur les infidelles ennemys de la chrestiente Comme pourrez veoir plus a plain en ce present liure Imprime nouuellement a Paris . . . (Colophon:) Cy fine . . . Guy de VVaruich cheualier anglois. Nouuellement imprime a Paris par Anthoine couteau pous Francoys regnault . . . Et a esteacheue dimprimer le VII^e iour de mars Mil cinq cès xxv).* Sm. folio, gothic letter, with 20 fine woodcuts and numerous decorated initials; a FINE COPY in red morocco extra gilt, inside dentelle, doublé with green silk, by Purgold, gilt edges Paris, 1525 160 0 0

Only some five or six copies are known of this book, one of the most interesting of the romances of chivalry. The Yemeniz copy (formerly the Prince D'Essling's) fetched, in 1867, 5,000 fraacs; the Corser copy in 1869, £286.

* * * See illustration no. 100.

336 COMMINES (Philipe de). *Cronique & hystoire faictes & composees par feu messire Philippe de Commynes Chenalier seigneur Dargenton contenant les choses aduenues durant le regne du roy Loys onziesme tant en France Bourgogne Flandres Arthois Angleterre que Espaigne et lieur circonuoisins. Nouuvellement reueue et corrigee avec plusieurs notables mis en marge Imprime en Janvier lan mil cinq cens xxv.* Sm. folio, gothic letter, title (remargined), 3 prel. ll. and 106 ll.; a FINE COPY in red morocco extra, gilt edges, by Rivière, RARE ib., Galliot, 1525 22 10 0

337 ——— *Croniques du Roy Charles huytiesme de ce nō que Dieu absoille, contenat la verite des faictz et gestes dignes de memoire dudit seigneur, quil feist en son voyage de Naples et de la conqueste dudit royaume de Naples & pays adiacens Et de son triumphat et victorieux retour en son royaume de Frâce: Compile par . . . Phelippe de Cömines . . . (Colophon:) . . .acheuez dimprimer lan mil cinq cès, xxviii. le. xxv. iour de Septembre Pour maistre Enguillebert de Marnef, libraye iure de luniuersite de Paris.* Sm. folio, gothic letter, with many woodcut illustrations and initials; an EXTREMELY FINE, large, and clean copy, with some leaves uncut, green morocco super extra, covered on back and sides with fleurs-de-lis, gilt edges, by Capé, VERY RARE; from the Didot collection ib., for E. de Marnef, 1528 36 0 0

338 FILLASTRE (Guillaume). *Toison d'Or. (Fol. 1a:)* *Le premier volume de la Thoison Dor . . . (Colophon, Vol. II:)* . . . Imprimee a Troyes par Nicolas le rouge Imprimeur et libraire Lan Mil cinq centz et trente Le vingt et ung iésme iour Dapuril. 2 vols. in 1, folio, with woodcut border to title of Vol. I, which is remargined, 11 other woodcuts (several repeated) and many large initials; bound in calf, gilt back

Troyes, Nicolas le Rouge, 1530 19 0 0

339 MELIADUS DE LEONNOYS. Ou present Volume sont contenus les nobles faictz darmes du vaillant roy Meliadus de Leonnoys : Ensemble plusieurs autres nobles proesses de Cheualerie, faictes tant par le roy Artus/ Palamedes/ le Morhoult dirlande/ le bon cheualier sās paour/ Galehault le brun/ Segurades/ Galaad que autres bōs cheualiers estās au temps dudit rey Meliadus Histoire singuliere et recreatiue/ nouuellement Imprimee a Paris.

Sm. folio, *lettres bâtarde*, *double columns*, *title in red and black within architectural woodcut border, woodcut border round A j, large cuts of the author writing and the knight on horseback, ornamental initials, printer's device on last leaf*; A VERY FINE COPY, in old blue morocco, by Padeloup

ib., 25 Nov. 1528 75 0 0

The EXTREMELY RARE FIRST EDITION. From the library of R. S. Turner.

* * See illustration no. 101.

340 ——— another edition. Sm. folio, *lettres bâtarde*, *double columns, title within fine woodcut border, large cut of author writing (differing from above), printer's device on last leaf; red morocco extra, gilt edges, a fine copy from the Palais Royal library, with stamp on title*

ib., Denis Janot, 20 March, 1532 50 0 0

341 ——— the same. Sm. folio, A FINER COPY in crushed blue morocco extra, inside dentelles, DOUBLÉ with red morocco with elegant gilt tooled ornamental frames, joints, gilt edges, by Bauzonnet, with arms of the Marquis de Coislin on sides

ib., 1532 63 0 0

THE RARE SECOND EDITION. On the last leaf is the autograph of Guyon de Sardière.

342 BERTAUT (J.). *Encomium trium Mariarum cū earundē cultus defensione aduersus Lutheranos . . . emissum opera & industria Ioānis Bertaudi Petragorici . . . Venundatur Iodoco Badis, & Galeoto a pratis. (Colophon:) . . . imprimebat Iodocus Badius Ascensius, iam finem prospectans ad x. Calendas Decemb. 1529.*

Sm. folio, 160 leaves, the first and third parts printed in roman letter, the second in large red and black gothic letter; with 35 beautiful woodcuts, including a few repeats, and the printer's mark of the "Prelum Ascensianum"; the pages printed in gothic letter within broad ornamental borders containing small woodcuts, grotesques, floreated designs, etc.; large ornamental initials, etc.; a small portion of the plain lower margins of the last few leaves mended, otherwise quite sound and a fine copy; green levant morocco extra, gilt edges, from the Yemenez collection

Paris, Josse Badius, 1529 96 0 0

VERY RARE. This beautiful volume contains woodcuts of remarkable excellence. The Offices, which occupy 60 leaves, are printed in Gothic letter in red and black with fine Horæ cuts and borders.

* * See illustration no. 102.

343 HOLBEIN. *Historiarum ueteris Instrumenti Icones . . . Vnà cum breui . . . earundem expositione. Colophon: Excudebant Lugduni Melchior Et Gaspar Trechsel Fratres. 1538. Sm. 4to., with 92 fine woodcuts; interleaved and bound in red morocco gilt, gilt edges* Lyons, 1538 42 0 0

FIRST EDITION. The woodcuts are a little larger than those in the Death-Dance series; but they were evidently executed by the same hands, and shew the same style, technique, and feeling. There is here no mention of the artist whatever, not even an incorrect one as in the other book. It is clear thaet the Trechsels bought the blocks from Lützelburger's heirs at the same time as they had those of the Death-book.

On the back of the title there is the editor's dedication "Franciscus Frellaeus Christiano Lectori . . ."

Presentation copy from David Laing to J. T. Gibson Craig, with an inscription in the former's autograph.

344 ——— another edition. *Colophon: Lvgdvni, Melchior & Gaspar Trechsel fratres Excudebant. Sm. 4to., with 94 woodcuts (there being two in the series which had not appeared before); olive morocco extra, gilt edges [by Charles Lewis]; from Samuel Rogers' collection* ib., 1539 22 10 0

SECOND EDITION. The two additional cuts given here which had not been in the first edition, are those which illustrate II Kings 12, and Isaiah 1. The rhymed quatrains in French (by Corrozet) also appeared here for the first time.

345 ——— *Icones Historiarvm veteris Testamenti . . . Gallicis in expositione homoeoteleutis . . . suo numero restitutis. Colophon: Lvgdvni, Excudebat Ioannes Frellonius, 1547. Sm. 4to., with 94 woodcuts; a very fine and very large copy in old blue morocco, gilt edges, with the inscription "Hadriani Beverlandi et amicorum" on the title* ib., 1547 18 0 0

345* ——— the same. Sm. 4to., a fine large copy in old calf ib., 1547 12 12 0

With the autograph of Sir Frederick Leighton on the flyleaf.

THE RARE FIRST ISSUE OF THE FOURTH EDITION. Besides the 94 Holbein woodcuts, four smaller woodcuts (by another hand) of the Evangelists are added upon the blank reverse of leaf 51. Otherwise the contents are precisely the same as those of the second edition.

346 ——— THE IMAGES OF THE OLD TESTAMENT, Lately expressed, set forthe in Ynglishe and Frenche, with a playn and brief exposition. Printid at Lyons, by Iohan Frellon, the yere of our lord God, 1549. Sm. 4to., 42 leaves, with 98 woodcuts, besides the device on the title, which is repeated on the obverse of the last leaf; red morocco extra, richly gilt inside dentelles, gilt edges ib., 1549 14 0 0

347 ——— the same. 8vo., a large and fine copy (186 x 125 mm.), but having the last leaf inlaid; red morocco extra, gilt edges ib., 1549 10 10 0

FIFTH EDITION, having English inscriptions substituted for the Latin ones above the designs. This edition was intended for sale in England.

348 ALCIATUS. *Les Emblemes De Maistre Andre Alciat, Mis En Rime Francoise, Et Puis nagueres re-imprime avec curieuse correction . . . Sm. 8vo., with 113 woodcuts; a fine copy in citron levant morocco, with a gold-tooled design on the sides, inside dentelle borders, gilt edges, by Capé* Paris, Chr. Wechel, 1540 5 5 0

349 MILLAEUS BOIUS SYLVIGNIACUS (Jo.). *Praxis Criminis persequendi, elegantibus aliquot figuris illustrata (cum commentario). Sm. folio, device on title, coat-of-arms on reverse, 13 very fine full-page French woodcuts, floreate woodcut initials, FINE CLEAN COPY in vellum* Paris, S. Colin, 1541 35 0 0

350 [MYSTERE DES ACTES DES APOSTRES]. Le premier (et le second) volume des Catholicques oeuvres et Actes des Apostres redigez en escript par saint Luc . . . Auecques plusieurs Hystoires en icelluy inserez des gestes des Cesars. Et les demonstrances des figures de Lapocalypse veues par sainte Jehā zebedee en lisle de Pathmos soubz Domician cesar, auecqs les crualitez tant de Neron que dicelluy Domician. Le tout veu et corrigé bien et deuemēt selon la vraye verite, et ioue par personnages a Paris en lhostel de Flandres Lan Mil Cinq cens. xli. 3 vols. in 1, sm. folio, *gothic letter, with woodcuts; very slightly wormed, but on the whole a very fine copy in red morocco extra, gilt edges, by Derome le jeune, with the arms and name of Girardot on paper-labels pasted inside the cover, from the Beckford library* . . . Paris, A. and C. Angelier, 1541 60 0 0

EXCESSIVELY RARE. The third part has the following title: *Lapocalypse Sainct Jehan zebedee, ou sont comprimées les visions et revelations que icelluy sainct Jehan eut en lylle de Patmos . . . Ensemble les crualitez de Domicien Cesar [composé par Maistre Loys Chocquet]*. The binding was probably done about 1770, and is perhaps part of a third collection made by Girardot de Précoud. It is a beautiful specimen of Derome's work, and the leather is particularly rich in colour.

“Édition la plus recherchée.”—Brunet.

351 [HOLBEIN (Hans)]. Imagines de morte et Epigrāmata, è Gallico idiomate à Georgio Aemylio in Latinū translata . . . 12mo., *roman letter, with 41 fine woodcuts after Holbein, morocco, g. e.* Lyons, 1542 25 0 0

Second edition. British Museum duplicate with small stamps on the reverse of title and on last leaf.

352 —— Les Images De La Mort, Anxquelles sont adioustes dixsept figures. Sm. 8vo., *italic letter, with 53 woodcuts; modern vellum* ib., J. Frellon, 1562 10 10 0

The only complete edition with the full number of woodcuts. It is very rare.

353 HORAPOLLO. Orvs Apollo de Ægypte de la signification des notes Hieroglyphiques des Aegyptiens, cest à dire des figures par lesquelles ilz escripouient leurs mysteres secretz . . . traduict de grec en francoys. 12mo., *with 195 woodcuts; ruled copy in half calf* Paris, J. Kerver, 1543 4 4 0

RARE. This edition, which is in French alone, contains the earliest impressions of the woodcuts. Although the artist who produced them cannot be named with certainty they have long been supposed to have been designed by Jean Cousin. The licence is dated 15 Octobre 1543. In the address “Aux lecteurs francoys,” the translator promises to publish before long the work in Greek and Latin.

Some differences were made in the arrangement of the second issue; changes in the application of the cuts, and some retouching of the blocks, see the next item.

354 —— Ori Apollinis Niliaci, de sacris notis & sculpturis libri duo [Græce et Latine] . . . Quibus accessit uersio recens per Io. Vticēsem concinnata . . . Parisiis Apud Iacobvm Keruer. . . M.D.LI. 12mo., *with 195 pretty woodcuts attributed to Jean Cousin; calf gilt, with the bookplate of Wilmot Viscount Lisburne (about 1770)* ib., 1551 3 3 0

355 BOUVELLE (Charles). Geometrie pratique, composee par le noble philosophe M. Charles de Bouelles et nounellement par lui reueue, augmentee et grandement enrichie. Sm. 4to., *title within a very fine Italian border, woodcut diagrams, fine copy in blue morocco extra, g. e., by Lloyd* Paris, Regnaud Chaudiere, et Claude son filz, 1547 12 0 0

Pageants:

356 HENRI II. AND CATHERINE DE MEDICIS. C'est l'Ordre Qui a este tenu a la nouvelle et iovevse entrée, que treshault, tresexcellent, & trespuissant Prince, le Roy tres-chrestien Henry deuziesme de ce nom, à faicté en sa bonne ville & cité de Paris, capitale de son Royaume, le seziesme iour de Iuing M.D.XLIX.

C'est l'Ordre et forme qui a este tenue au Sacre & Couronnement de treshaulte & tresillustre Dame Catharine de Medicis, Royne de France, faict en l'Eglise Monseigneur faint Denys en France, le X. iour de Juin M.D.XLIX.

The two works in 1 vol. Sm. 4to., *some of the woodcuts slightly shaved; polished red morocco extra, broad gilt inner borders, by Chambolle-Duru* Paris, Jean Dallier, 1549

60 0 0

This remarkable little volume is the *chef d'œuvre* of sixteenth century wood-engraving in France. The 11 large woodcuts it contains and which represent triumphal arches, columns, warriors, etc., are attributed to the greatest artists of the period.

* * * See illustration no. 104.

357 HENRI II. La Magnifica et Trivmphale Entrata del Christianiss. Re di Francia Henrico secondo di questo nome fatta nella nobile & antiqua Città di Lyone à luy & à la sua serenissima consorte Chaterini alli 21. di Septemb . 1548 . . .

Sm. 4to., *printed in italics; with woodcut initials and 15 full-page woodcuts; a charming copy in polished green morocco super-extra, the sides covered with an intricate interwoven arabesque design containing various floreated ornaments exquisitely laid out, the whole within outer white borders with gilt lines, the designs themselves delicately coloured blue, green, yellow and white, heightened with gold, gilt inside arabesque borders, in pull-off case, by Binda*

Lyons, G. Roville 25 0 0

The woodcuts are admirable examples of the French wood-engraver's art, and represent the festive scenes presented by the decorated streets, the triumphal arches, monumental columns and Royal vessels, all of which were enthusiastically displayed by the loyal citizens of Lyons on the occasion of the French king's stay in that city.

The artist who designed the illustrations was BERNARD SALOMON, better known as "Le Petit Bernard."

358 TORY (Geoffroy). L'art & science de la Vray Proportion des Lettres Attiques, ou Antiques, autremēt diētes, Romaines, selon le corps & vsaige humain, avec l'instructiō & maniere de faire chiffres & lettres pour bagues d'or, pour tapisserie, vitres & painctures . . . le tout inuenté, par maistre Geoffroy Tory de Bourges. Sm. 8vo., *with numerous wood-cuts, diagrams, and specimens of plain and ornamental letters; contemporary calf, the back neatly repaired; VERY RARE* Paris, Vivant Gaultherot, 1549

24 0 0

359 Valturius (R.). de Re Militari lib. xii. *Numerous large woodcuts copied in reverse from the Verona edition of 1483* Paris, C. Wechel, 1532

— VEGETIUS . . . de re Militari libri quatuor. Sexti Iulii Frontini . . de Strategematis libri totidem. Aeliani de instruendis Aciebus liber vnum. Modesti de vocabulis rei Militaris liber vnum . . . *Roman letter, 144 leaves, with over 120 LARGE woodcuts* ib., 1535

2 works bound in 1 vol., *contemporary English binding of oak boards covered with leather, with stamped frame sides of ornaments, medallion heads, etc., rebacked* 1532

7 0 0

On the title-page of Vegetius is the signature *Thomae Blundeville, circ. 1550.*

		£ s. d.
360	PRIMALEON of GREECE. L'Histoire De Primaleon de Grece continuant Celle De Palmerin D'Olive . . . mise en nostre vulgaire par Fran ^{co} is de Vernassal. Folio, with a large number of woodcuts; bound in contemporary calf	Paris, 1550 15 0 0
361	[SALOMON (B.)] dit "LE PETIT BERNARD." Quadrins Historiques De La Bible. A Lyon, Par Jean De Tournes. M. D. LIII. With 74 woodcuts Quadrins Historiques D'Exode. A Lyon, Par Jean de Tournes, M. D. LIII. With 125 woodcuts The 2 works in 1 vol., sm. 8vo., italic letters; tall and fine copies in red morocco extra, gilt edges, with the bookplate of Sir Henry Edward Bunbury, Bart.	Lyons, 1553 14 14 0
	FIRST EDITIONS and moreover the FIRST BOOKS published by Tournes containing illustrations to either the Old or New Testament. They are consequently the first of a famous series of volumes containing woodcut engravings to the Bible which were frequently reprinted with slight additions or otherwise during succeeding years. The text was written by Claude Paradin.	
362	— Wol gerissnen vnd geschnidten figuren Ausz der Bibel. 12mo., with 149 cuts; old vellum	ib., 1554 4 4 0
	The German edition, in which the number of woodcuts was reduced.	
363	— Figure Del Vecchio Testamento, Con Versi Toscani, Per Damian Maraffi nuouamente composti, illustrate. With a woodcut portrait of Maraffi and 225 other fine woodcuts	ib., 1554
	Figure Del Nuouuo Testamento, Illustrate da versi vulgari Italiani [da Maraffi.] With 95 woodcuts	ib., 1554
	2 vols. in 1, 12mo., with 318 woodcuts; a fine copy in red levant morocco extra, gilt edges	ib., 1554 10 10 0
	EXTREMELY RARE. FIRST COMPLETE EDITION of the cuts to the Old and New Testaments. The 194 woodcuts in the 1553 issue of the Old Testament were increased to 223 (an addition of 29) in the 1554 edition.	
364	— Figures Du Nouueau Testament. Sm. 8vo., italic letter; the title within an ornamental woodcut border; with 96 woodcuts; a fine copy in blue levant morocco extra, gilt edges, by W. Pratt	ib., 1556 2 2 0
	The sixains are by Charles Fontaine.	
365	— Quadrins Historiques De La Bible. Reuuz, & augmentez d'un grand nombre de figures.	
	Figures Du Nouueau Testament	
	The two works in 1 vol., sm. 8vo., italic letter; both titles within an arabesque woodcut border, 327 pretty woodcuts; rather short copy in green morocco extra, gilt edges	ib., 1558-6 4 4 0
	In this edition, eight cuts were added to the Old Testament, bringing the number up to 231; and one cut to the New Testament was duplicated, making 96 woodcuts, or together 327 illustrations.	
366	— Historiarum Memorabilium ex Genesi decriptio, Per Gulielmum Paradinum. With 94 woodcuts.	
	Historiarum Memorabilium ex Exodo, sequentibusq; libris decriptio, Per Gulielmum Borluyt. With 137 woodcuts.	
	The two works in 1 vol., both titles within an arabesque woodcut border; with a total of 231 fine woodcuts; tall and fine copies in brown morocco gilt, gilt edges	ib., 1558 4 0 0
367	BILLON (Francoys de). Le Fort inexpugnable de l'Honneur du Sexe Femenin, construit par Fran ^{co} ys de Billon Secretaire. Large 8vo., portrait on title, full page woodcuts and an ornamental border repeated on the first page of each book; fine copy in brown morocco extra by Capé	Paris, Jan d'Allyer . . . 1555 10 10 0
368	SIMEON. Les illystres observations antiques dv Seigneur Gabriel Symeon Florentin. En son dernier voyage d'Italie l'an 1557. Sm. 4to., first edition, numerous woodcuts, some having pretty ornamental borders, polished calf extra, g. e.	Lyons, Jan de Tournes, 1558 5 5 0

369 OVID. *La vita et metamorfoseo d' Ovidio, Figurato & abbreviato in forma d'Epigrammi da M. Gabriello Symeoni . . . (Here an oval-shaped woodcut) A Lione per Giouanni di Tornes . . . 1559.—la natvra et effetti della lvna . . .—apologia generale di m. gabriello Symeoni . . . 12mo., with nearly 200 pretty woodcuts surrounded by a great variety of singularly chaste and beautiful ornaments; brown morocco, gilt edges* *ib., 1559* 9 0 0

These woodcut borders are partly in the style of the ancient missals and partly in that of Finiguerra, adapted for silversmiths, by "Le Petit Bernard." Didot considered the work to be "le chef d'œuvre du Petit Bernard." Brunet says that copies are "fort recherchés."

370 ARATUS. *APATOY ΣΟΛΕΟΣ ΦΑΙΝΟΜΕΝΑ. Graece.—Arati Solensis Phaenomena, et Prognostica. Latine.—two works in 1 vol., with 2 folding woodcuts of constellations; bound in old red morocco crowned device on back, ornamental side borders, gilt edges, with the bookplate of Wilmot, Viscount Lisburne* *Paris, G. Morel, 1559* 1 16 0

371 COUSIN (Jehan) *Livre de Perspective de Jehan Cousin, Senonois, maistre Painctre à Paris. Folio, FIRST EDITION, folding and other diagrams, etc., large device on title, a FINE COPY in blue morocco extra, lined panel sides, g. e., by Hardy, with arms on sides of Baron Sellière* *ib., Jehan le Royer, 1560* 15 15 0

372 COLUMNA. *Hypnerotomachie, ov Discours du songe de poliphile, Deduisant comme Amour le combat à l'occasion de Polia . . . Nouuellement traduict de langage Italien en François. Folio, with 186 woodcuts; corners of title and first leaf mended, with a very small piece of the title filled in, a few leaves slightly soiled, otherwise a good sound copy in calf, with Sir Frederick Leighton's autograph on fly-leaf* *ib., Kerver, 1561* 22 0 0

373 ——— the same. *Another copy with a few blank margins mended, old gilt calf* *ib., 1561* 25 0 0

Translated by Jacques Gohory, corrected by Jean Martin, and illustrated by Jean Cousin with 186 beautiful woodcut designs which are free imitations of those in the Italian edition of 1499.

The French artist treated his original with much freedom. For instance, in the design of the "Cygne amoureusement accollé d'une Nymphe," he has wantonly uncovered what the Italian designer took care to conceal (in obedience to the text "couvrait de ses aelles ce qu'elle avoit de nu").

374 BEZA. *Les Vrais Povrtraits des Hommes Illvstres en Piete et Doctrine, dv Travail desquels Diev s'est serui en ces derniers temps, pour remettre sus la vraye Religion en diuers pays de la Chrestienté . . . Traduict du latin de Theodore de Besze . par Iean de Laon . M. D. LXXXI. Sm. 4to., with woodcut head and tail pieces, numerous portraits within borders and 44 emblems also within woodcut borders; a pretty copy in polished red morocco extra, gilt inside dentelles, gilt edges, by Bedford* *[Geneva], J. de Laon, 1581* 7 10 0

BEST EDITION, with an increased number of portraits. An important work on emblems, it is also of great interest as a volume containing portraits engraved on wood. It is dedicated to James VI of Scotland, and among the many portraits are included those of John Knox, Calvin, Luther, Peter Martyr and Grynæus.

375 HABERT (Isaac). *Les Œvvres Poétiques d'Isaac Habert, Secretaire du Roy. 2 parts in 1 vol., 8vo., FIRST EDITION, italic letter, very beautiful woodcut border to title, ruled in red, calf gilt, g. e.* *Paris, Abel l'Angelier, 1582* 28 0 0

376 ——— *Le Tableau des riches Inventions Couuertes du voile des feintes Amoureuses, qui sont representees dans le Songe de Poliphile Desvoilees des ombres du Songe & subtilement exposees par Beroalde . . . Sm. folio, with over 180 beautiful woodcuts, and a very fine copperplate title; a fine copy in old French calf* *Paris, 1600* 14 0 0

Beroalde de Verville, who was a far more skilful and ingenious writer than Francisco Colonna or Jacques Gohory, made some alterations at beginning and end which give his book the appearance of a new translation; but the body of the text is identical with that of Gohory's edition of 1553-4.

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S. GREGORIUS MAGNUS. DIALOGI. AUGSBURG, 1473
(Slightly reduced)



9. SPECULUM HUMANÆ SALVATIONIS. AUGSBURG, 1473

Belial recipiens litteram a deo.

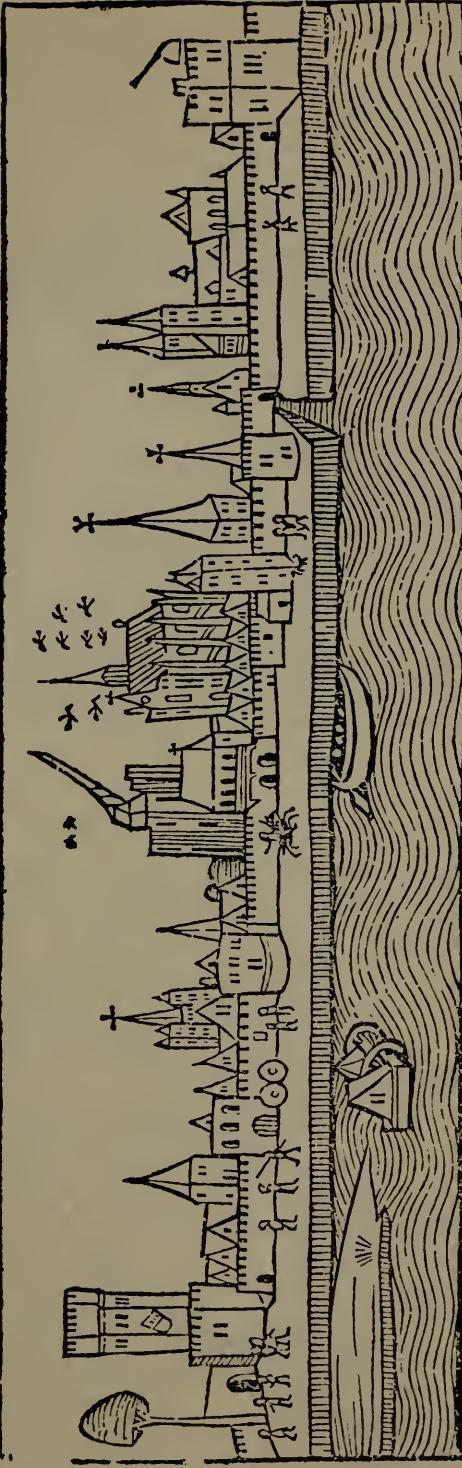


Rümit aller Künig vnd herz aller herze/der enbewot:
Josephen des patriarchen sun/vnd verweser des

10. JACOBUS DE THERAMO. DAS BUCH BELIAL. AUGSBURG, 1473

Marcus agrippa gener Octavianum supra remum auctoritatem
agrippiman condidit: que post dicta est Co'onia.

Johannes baptista nascitur quo nemo maius
ixa inter natos mulierum.



15. ROLEWINCK. FASCICULUS TEMPORUM. COLOGNE, 1480
(Slightly reduced)



18. RUDIMENTUM NOVITIORUM, LÜBECN, 1475.
(Half of the Mappemonde, greatly reduced)



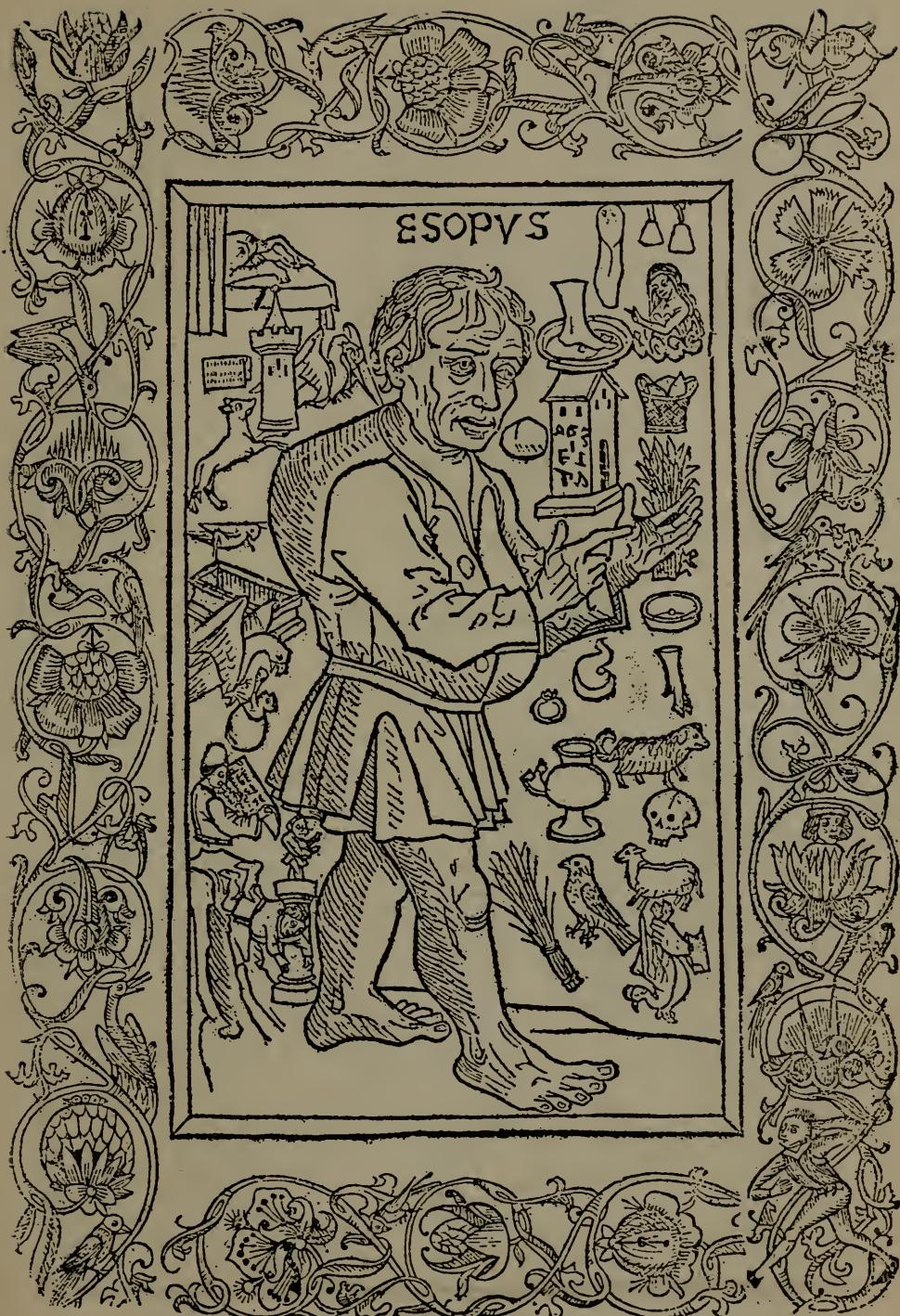
18. RUDIMENTUM NOVITORUM, LÜBECK, 1475

6





19. CONRAD VON MEGENBERG. BUCH DER NATUR. AUGSBURG, 1478.



26. AESOPUS. VITA ET FABULAE. STRASBURG, ABOUT 1481
(Reduced)



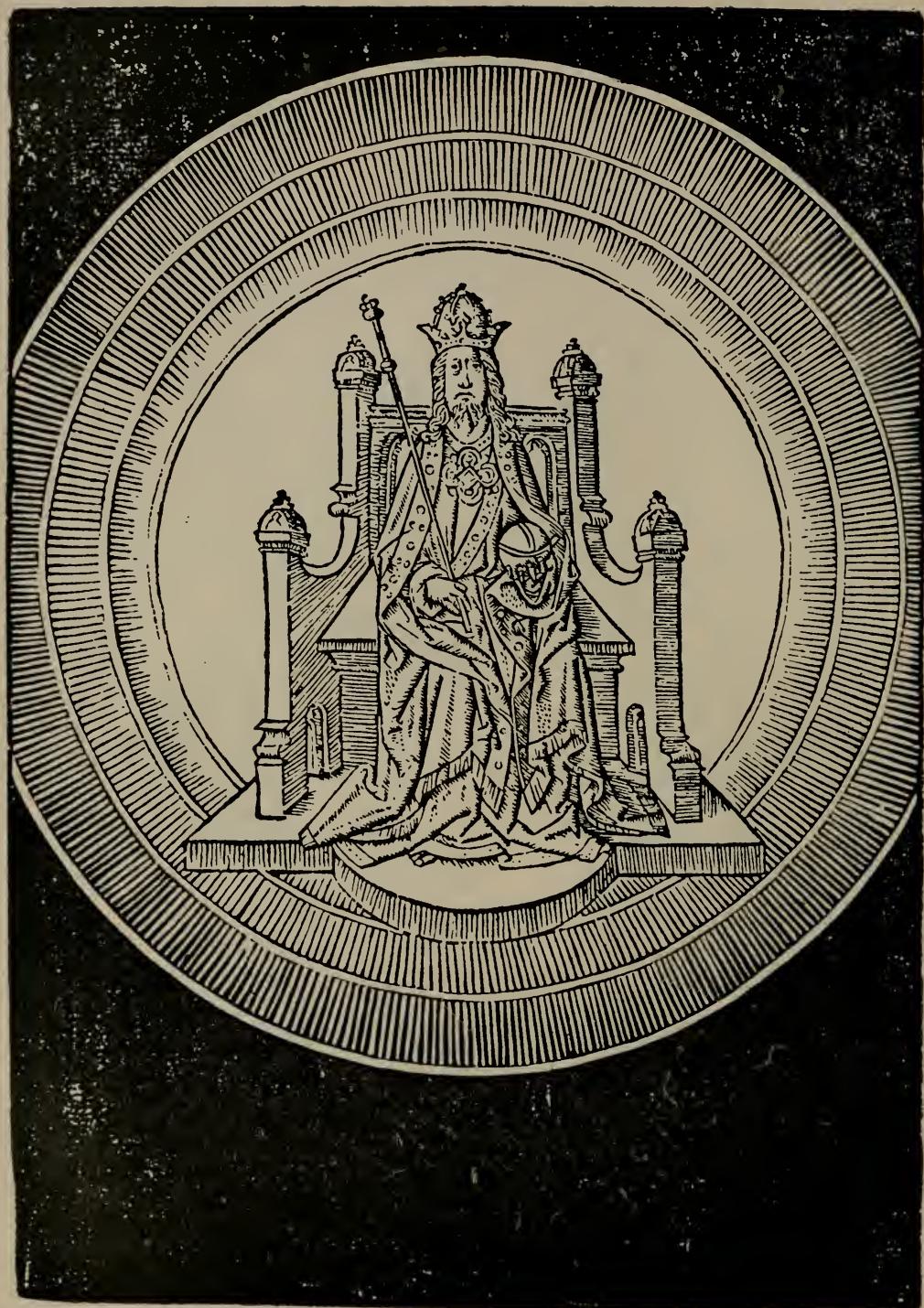
Fabula. v. De cane et carne



26. AESOPUS. VITA ET FABULAE. STRASSBURG, ABOUT 1481



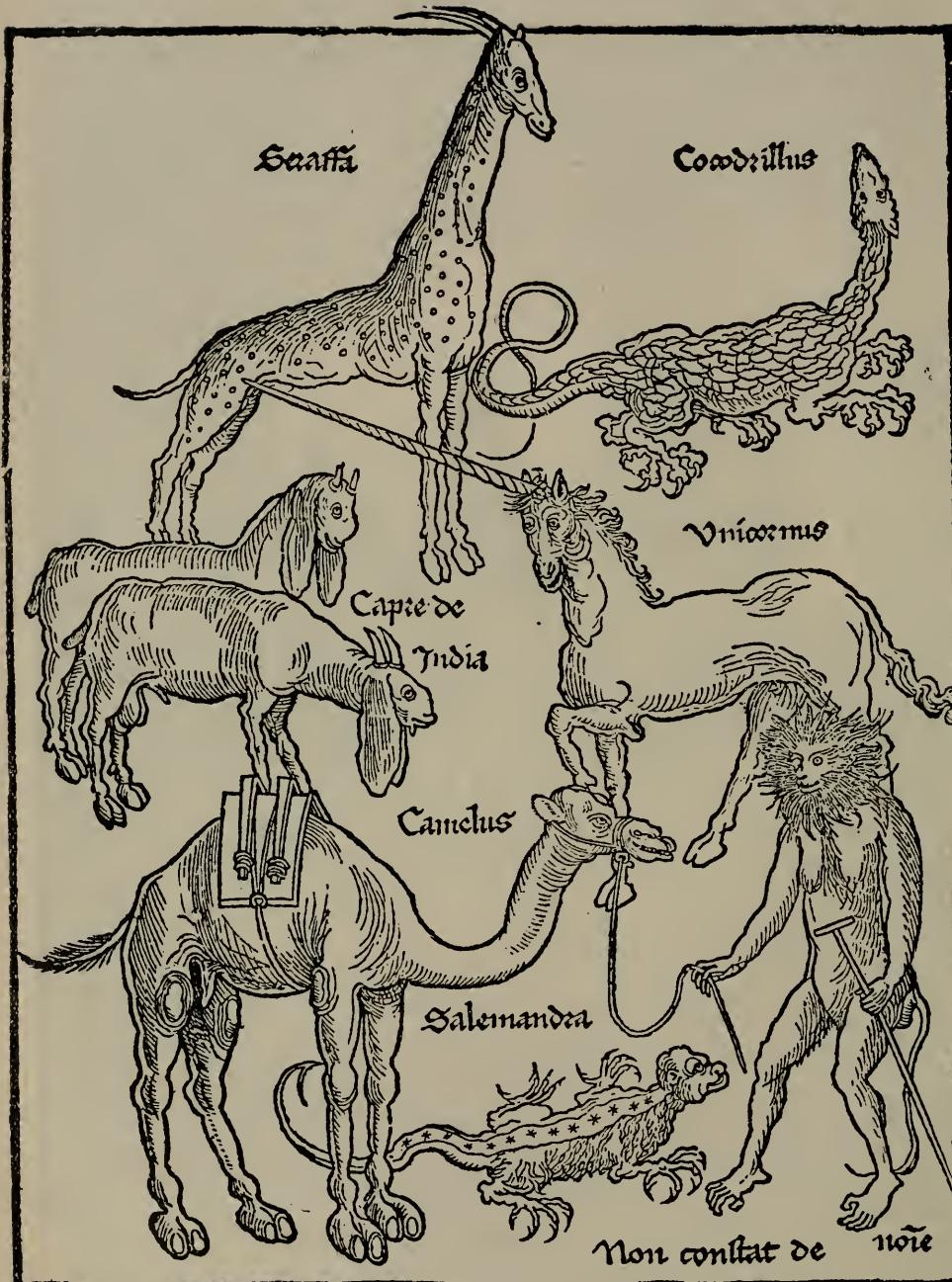
30. ERKLÄRUNG DER ZWÖLF ARTIKEL. ULM, 1485
(Slightly reduced)



31. BARTHOLOMAEUS ANGLICUS. VAN DEN PROPRIETEYTEN DER DINGHEN. HAARLEM, 1485.
(Reduced)



32. BREYDENBACH. ITINERARIUM. MAINZ, 1486
(*Much reduced*)



32. BREYDENBACH. ITINERARIUM. MAINZ, 1486
(Much reduced)



34. LIRER. CRONICK. ULM, N.D.



35. AESOPUS. FABULE ET VITA. ANTWERP, 1486.



35. DIALOGUS CREATURARUM. ANTWERP, 1486.



Estat nunc tertio vi de valgi statu aliqua dicerent heu multe namqz inter prinotos
 boices rixe & contentiones erunt. interfectiones. accusationes. vincula carcerae dain
 nationes. odia ac seditionu turbulentia certamina. veterumqz causaz sopiae excita-
 bunt similitates. varia quoqz funeste calamitatis discrimina pacientur que rame in tunc
 'is varietatibus recipiunt ipsa clusoribus differentes.

*Capitulum. xxxv.*

46. LICHTENBERGER. PROGNOSTICATIO LATINA. STRASSBURG,
KISTLER, ABOUT 1499



49. COLUMN. HÜBSCHE HISTORI VON TROY. STRASBURG, 1489

Capitulum Tercium.

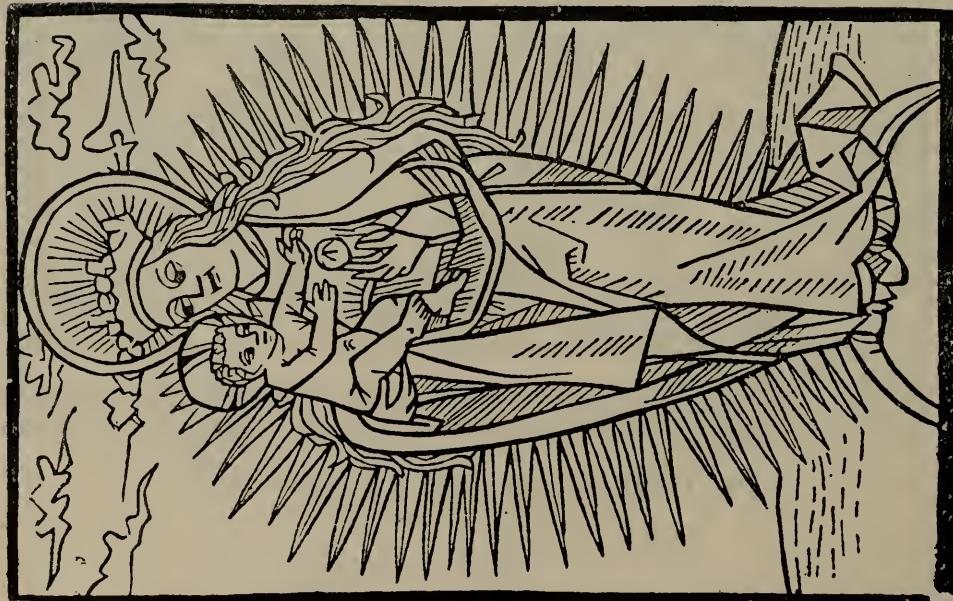
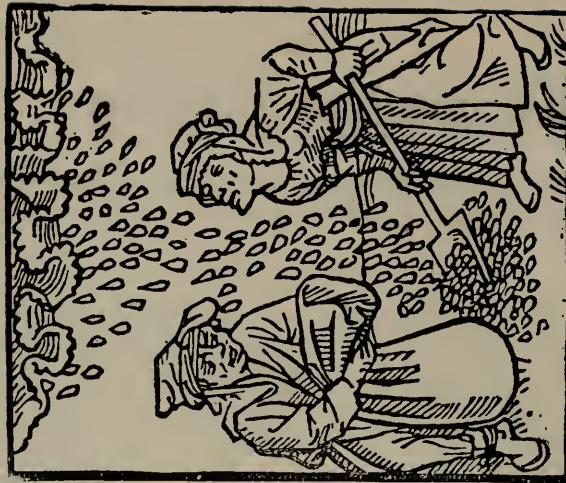
gnum est accidere sibi quod accidit cuidam stulto medico. Responderunt iudei et leos pardus. Quomodo contigit illi? Inquit Divina.

¶ Parabola.



¶ Dicitur fuisse in quadam terra prouincie in die peritus medicus: et valde dilectus apud omnes homines. Concessit enim sibi deus gratiam. ut vniuersi infirmi existens

58. BIDPAI. FABULAE. STRASSBURG, ABOUT 1490



59. RETZA (F. de). DEFENSORIUM VIRGINITATIS MARIE. BASEL, 1490



62. [CHRISTUS. DIE NEUE EHE UND DAS PASSIONAL]. AUGSBURG, 1491



63. PETRUS DE CRESCENTIIS. OPUS RURALIUM COMMOIORUM. SPEIER, ABOUT 1493



Elegia christi collaphis cesi.

65. BRANDT. CARMINA IN LAUDEM B. V. M. BASEL, 1495



En anglia quā tū britāniā veteres vocauere. Rerū britūrū solitudis ac oculū cupidus alieno magis q̄ suo iudicio regnū gubernauit. potes apd eū in primis audit⁹ dux soffulti fuit. q̄ leges p̄ suo arbitratu et p̄plis et p̄scipib⁹ dixit. s̄ c̄ res anglica apud frācos minus cipserit et t̄ impūl gallicū p̄stūnū glām emerget. dux eboracensis coact⁹ non p̄uis copijs ne paci⁹ stipul⁹ baron⁹ lūdonias venit regi p̄sūlū mutatur⁹ atz vi t̄pē dīcebat regi t̄ regni falūrū colūltas. nō expectauit ei⁹ adūcti soffulti s̄ nauigio rapti coi⁹ repto p̄ t̄bemūli flūniū salutis sue fuga colūlere adozis e. s̄ definīta q̄s morīe fugiat. missi q̄ eū cōp̄rehēderet p̄ cōpēdia itineris cursus e. p̄uenire. ip̄mēg mor interemptū in p̄zora nauis q̄ vēberet obtrūcauerit. dux q̄s lōmereti q̄ p̄dīta normānia in anglia remeauerat potesq̄ apd regē c̄debat. in carcere cōiect⁹ e. nobiles viri q̄gl̄ples necati. nec sacerdotio p̄dīt parsus e. Inter q̄s t̄ amic⁹ n̄f adā molynes secreti regi signaculi c̄stos et līaz cultor amissio capite trūca⁹ iacuit. nec diu pofta cū dux eboracensis domū rediſer somereti p̄zim⁹ et carcere misfis p̄mitte rege gubernare. regnū cepit. q̄s res sup̄ne sibi cladiis c̄ fuit. Trūta⁹ em⁹ ob t̄cas p̄ceps eboracensis cū maiorib⁹ copijs q̄s p̄z⁹ lūdonias p̄perauit. cui rex obviā yna cū duce somereti exiūstū putas illū aut v̄bōrū lenoiantū placare aut regie maiestas⁹ auctoritate deterrere. n̄ibil⁹ p̄fecit. Eboracensis s̄s egi⁹ cū eset lōge potētio⁹ iusso rege vt in partē se recipiteret in somereti duce ac e⁹ equitatu irrupti eumeg⁹ mor capiti trūca⁹ capite interfecit.

Socia est insula ex quo est anglia summa portio est in aq[ua]lone vba. flumib[us] haud magnis et m[od]estis quodam ab anglia discreta. **H**ic nos d[omi]n[u]m tpe fuimus et sol paulo amplius et tris bonis terra illustraret. Jacob[us] et tpe regnab[us] q[ua]drat[us] et multo abdome gravis. q[ui] oll[us] in anglia capi[ta]x. annus in custodia suis. ac dimis sus t[em]p[or]e suscepit exag[ua]t[us] coniuge domi reuersus plures regulos gladio percussis. et tpe t[em]p[or]e a suis domi c[on]s interfecit. **E**nter q[ui]s v[er]o pacta fili[us] et regnum suscepit. Audiuimusq[ue] nos oll[us] arbores et in fructu q[ui] supra ripa flumis enata fructu[us] produceret anetar[us] formam b[ea]ntes et eos q[ui]d[em] cu[m] maturitati proximi esset sponte sua decidere. alios in terra. alia in aqua. et in terra deictos putreficeret. in aqua vero dimeritos mor[is] atoas entare sub aqua et in aera plumbis penitus evictus evolare. **D**icitur q[ui] re cu[m] audi[er]e iustificare[us] dicitur miracula q[ui] re mortis fugere famosamq[ue] arbore no[n] in Iocia sed ap[osto]lo olchabes insulas inueni. Illud tamen nobis in scotia mirabile p[ro]ficitur. ne paupes pene nudos ad eccl[esi]am mendicantes accepti lapidis elemosina gra[du]is datis letos abiisse conseruimus. **I**nd genus lapidis sive sulphurea sive alia pinguis materia p[ro]latum pro ligno quo h[ab]et ora nuda est comburitur. **D**e Hibernia

Dibernia nunc nobis absoluenda est que puto a britannia distincta fredo. partis libera. scotorum amicitia. loquaciter gaudet. partim anglicano pareat imperio. **S**ic quoniam nihil dignum memoria per hoc tempus de quo scripto est gestum accedimus ad res hispanicas festinamus.



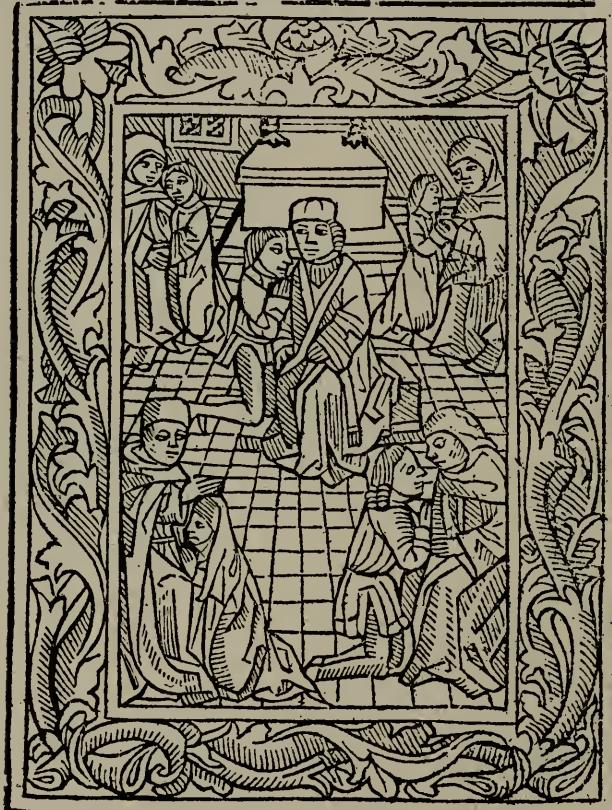
66. NITZSCHEWITZ. PSALTERIUM. ZINNA, 1494.



A ii

69. ARS MORIENDI. LEIPZIG, ABOUT 1495-8

Formula pure confessionis.



70. CONFESSORIAL. COLOGNE, ABOUT 1495.



74. CAOURSIN, STABILIMENTA RHODIORUM MILITUM. ULM, 1496

LXXI

De mendicis & eorum vanitatibus.
 En metuine me stulte defectio secte
 Afficeret: numerus nec satis usq[ue] foret:
 Sed mendicorum turbas scrutatus ubiq[ue]:
 Inueni paucos (credite) ubiq[ue] bonos.



Tot medi
 corum cer
 nis fraudeſ
 q[ue] de losq[ue].
 Ut merito
 hos fatuis
 grandibus
 accumulat.

Inter mendicos fatuorum est magna caterua:
 De quorum ritu nostra camena refert.
 Se plures nutrire volunt: natosq[ue] tenellos:
 Hoc studium multis: hec quoq[ue] vita placet:

C. de medi.
 vali li. 21
 u. q. v. no ois
 86. di. c. pasce
 gla sup math

werdt. wañ er ist so edel vnd hochwurdig dz man
sem mit ganzem herzen begeren sol Darumb hör
ein gleichnus die dem thohreyt zu gehör.

Es jaget ein jeger emen assen mit seinem hundē
der ließ bey einem wasser in dem er sein pildnus
ersahe vnd vergaß damit des jegers nach jagen
vnd saß da selbs mider vnd spilet gegen seinem pilde
also lang vntz in der jeger vngewarnet nam vnd
warf s in den hunden für die in mit grymmen zer-
rissen vnd erlöcten.



76. BUCH DER KUNST. AUGSBURG, 1497

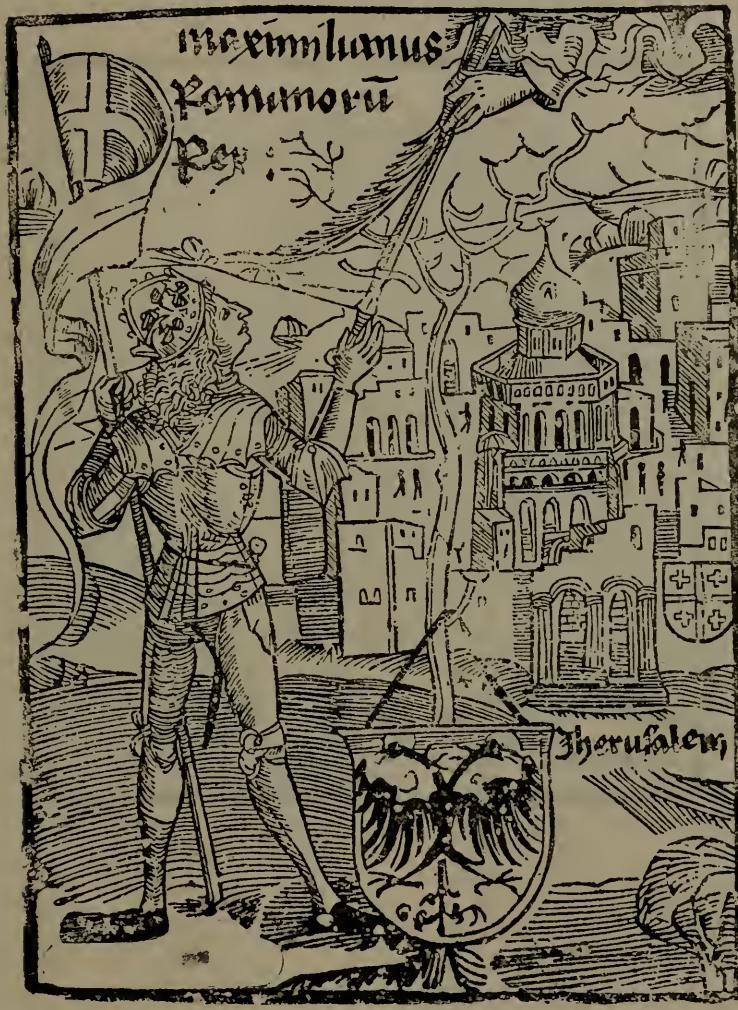
Das viij capitel diß fierden tractates würt dich
leren so ein mensch slange oder and würm des
glychen würm in dem lybe hat on schaden von dem menschen zu bringen

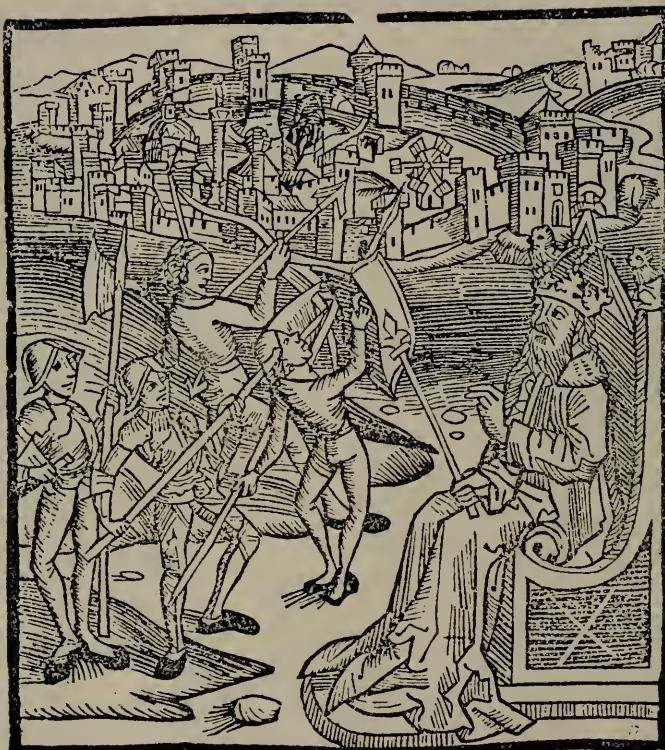


77. BRAUNSCHWEIG. BUCH DER CHIRURGIA. STRASSBURG, 1497
(Slightly reduced)

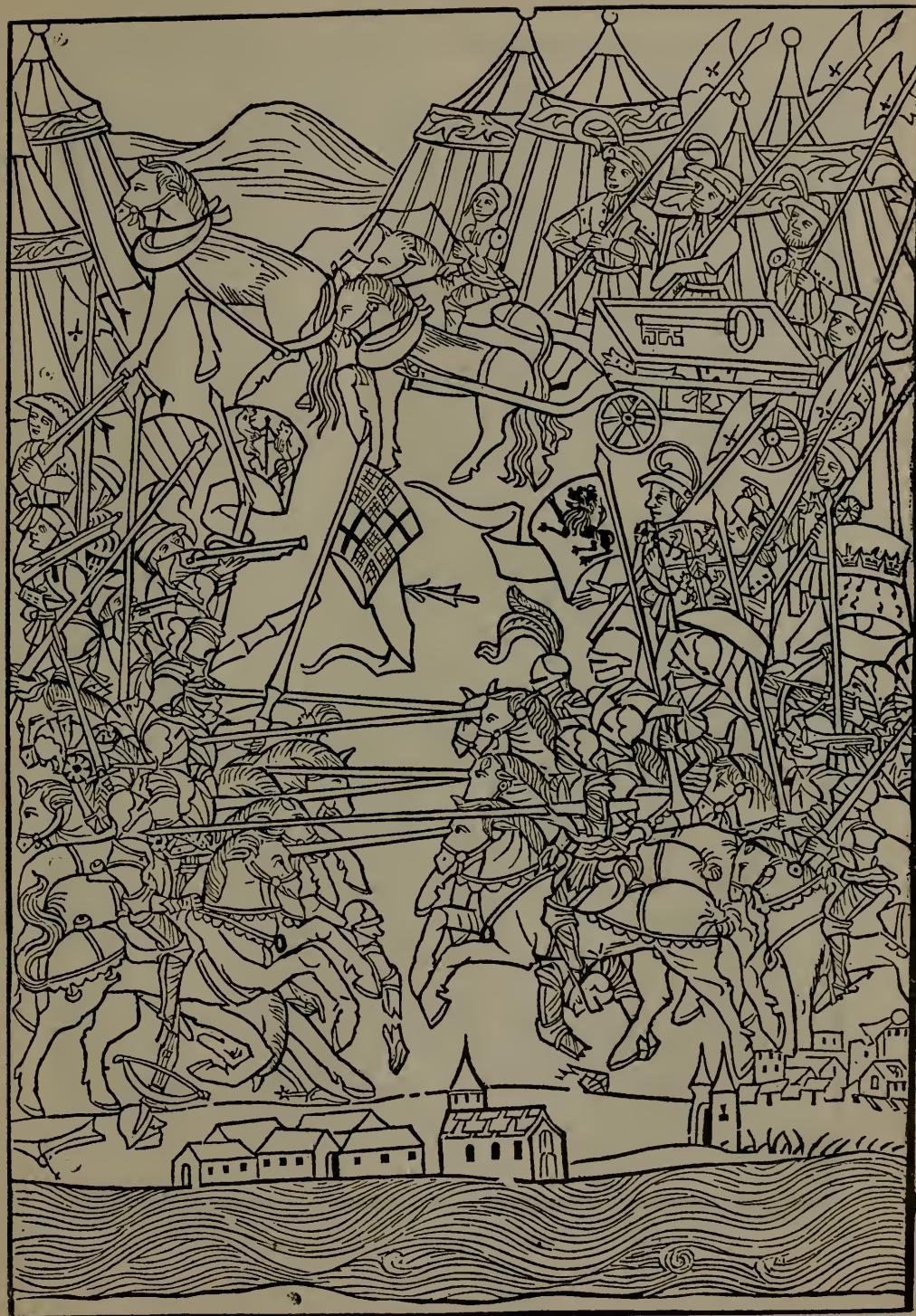
Ad diuum Maximilianū

Romanorum regem gloriosissimū: in vitam & cōuersationem regū Israhel & Iuda. S. Brant.





87. METHODIUS. REVELATIONES. BASEL, 1498



88. COLOGNE CHRONICLE. COLOGNE, 1499.



102. PINTER. SPECULUM. NUREMBERG, 1507
(Much reduced)



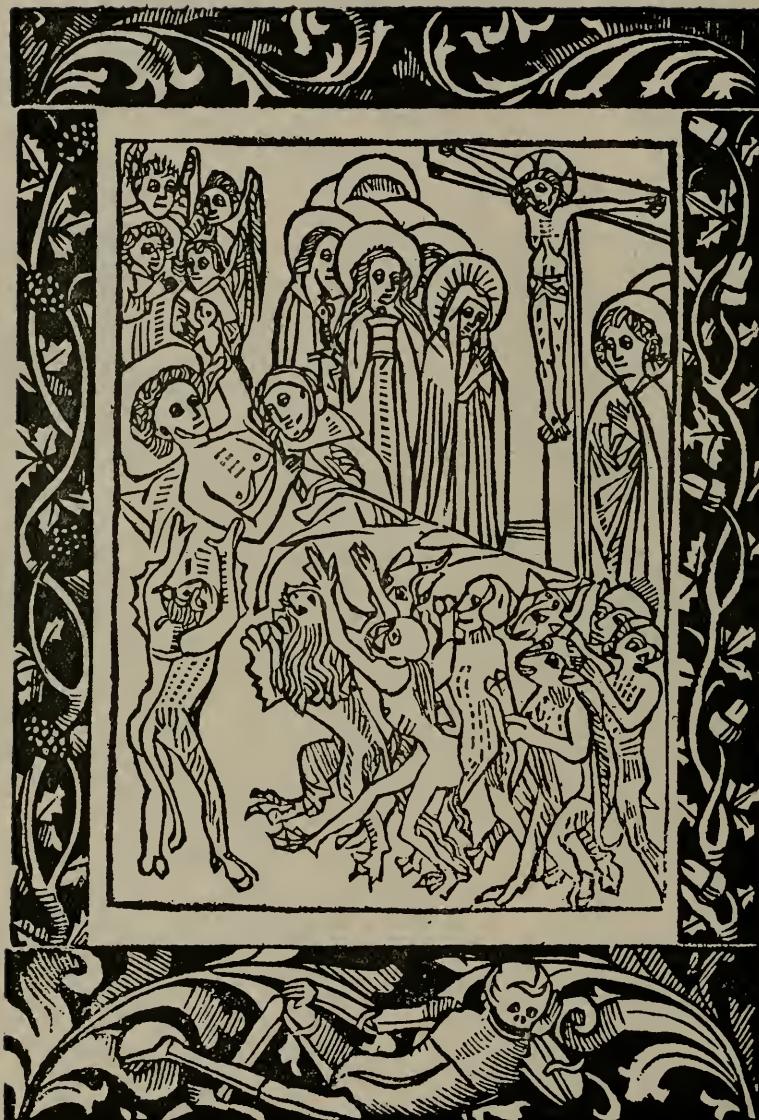
104. BAMBERGISCHE HALZGERICHTS ORDENUNG. BAMBERG, 1507
(Much reduced)



109. LAYEN SPIEGEL. AUGSBURG, 1509



112. DÜRER. APOCALIPSIS. NUREMBERG, 1511
(Much reduced)



115. ARS MORIENDI. NUREMBERG, 1512



118. ALTDORFER, FALL AND REDEMPTION OF MAN. ABOUT 1515.



120. MARIAL. LEIPZIG, 1516.

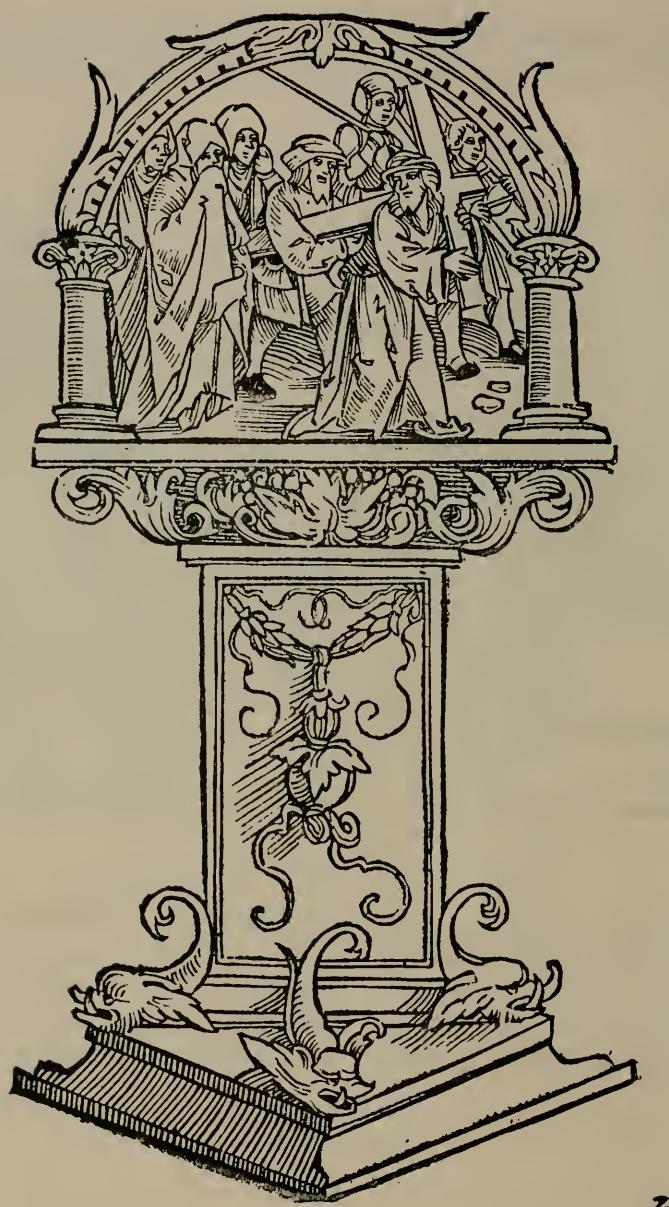
Hie hatt doctor Keisersperg ein brösmlin verzet
der soll in den Wannenkommer kommen sein/hat frater Johannes pauli hiehet
gesamlet.



Er kauffen will
als wolcil er ymmer mag
vnnd einer verkauffet als
thür er verkauffen ymmer

mag/denen velden sol man das heilig Sa
cramen nicht geben/ wann es ist falsch/
ein reglicher thüt das er nicht wolt dz mā
es im het/das ist wider brüderliche liebe.
Nym ein gleichniß. Ein fischer thkaufft es

123. GEILER VON KAISERBERG. DIE BRÖSMLIN. STRASSBURG, 1517
(Reduced)



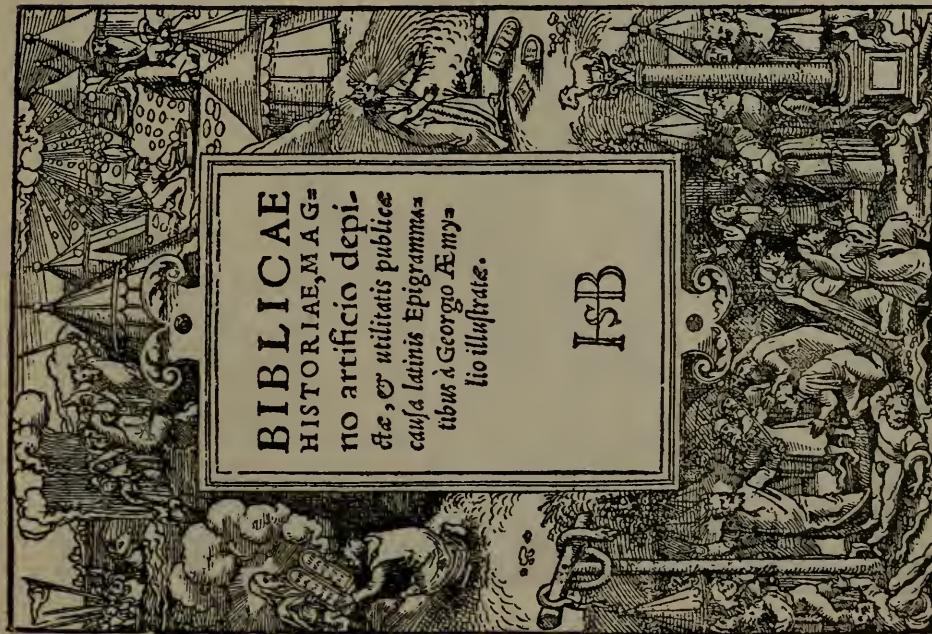
134. GEISTLICH STRASS. NUREMBERG, 1521



144. RODLER. KUNST DES MESSENS. SIEMERN, 1531
(Reduced)



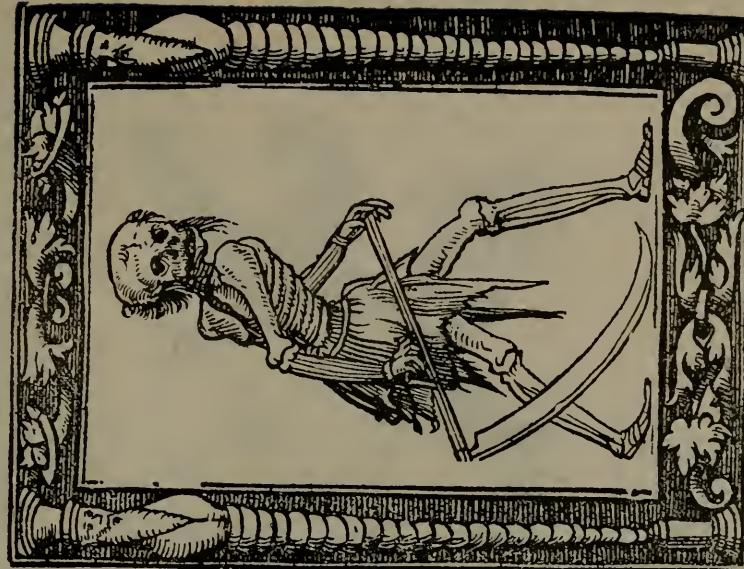
151. VOGTHERRE. KUNSTBÜCHLEIN. STRASSBURG, 1538



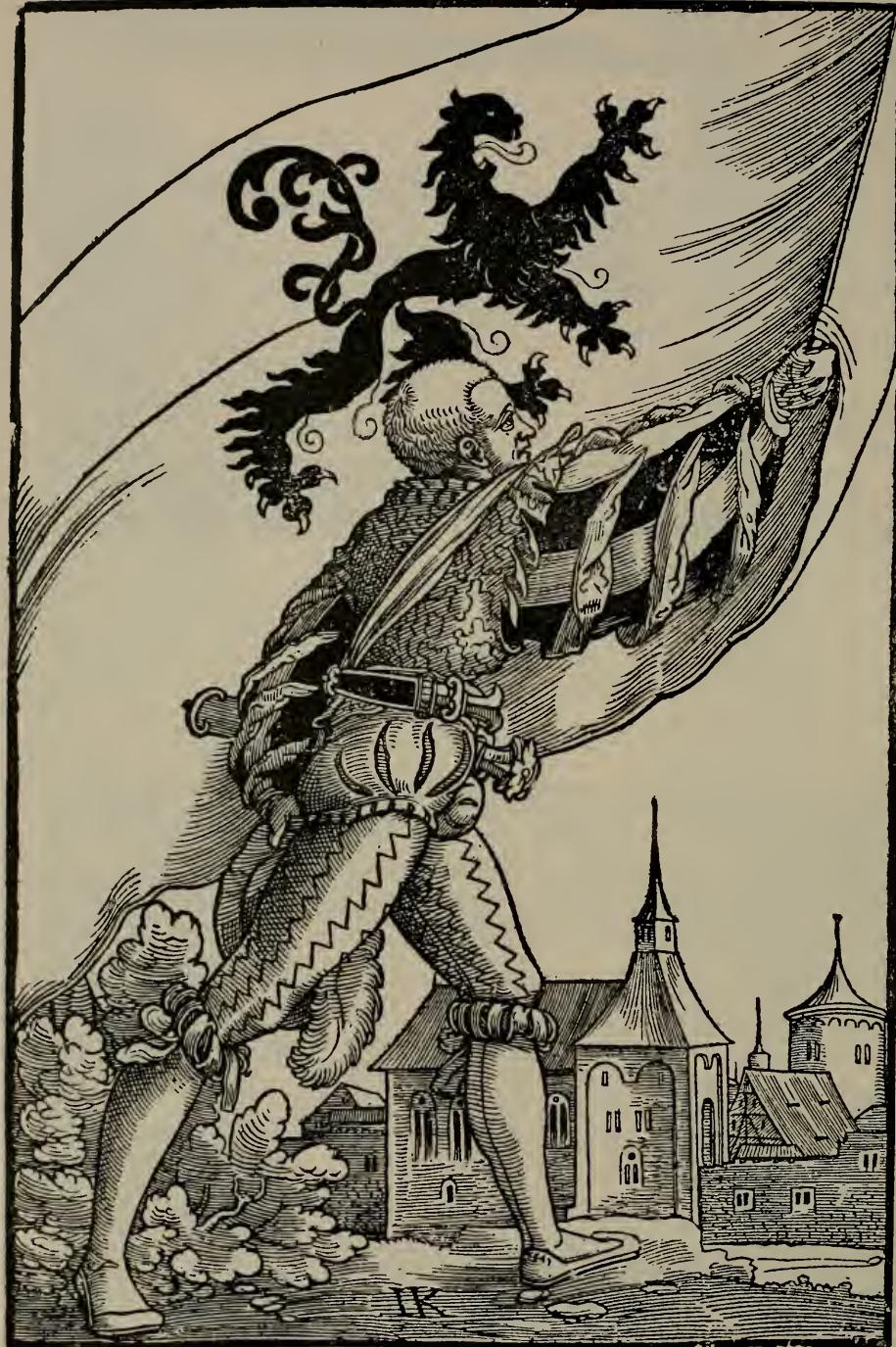
Cum Cæs. Majestatis privilegio. Francforti
Christianus Egenolphus excudit. 1539

155. BEHAM. BIBLICAE HISTORIAE. FRANKFORT, 1539

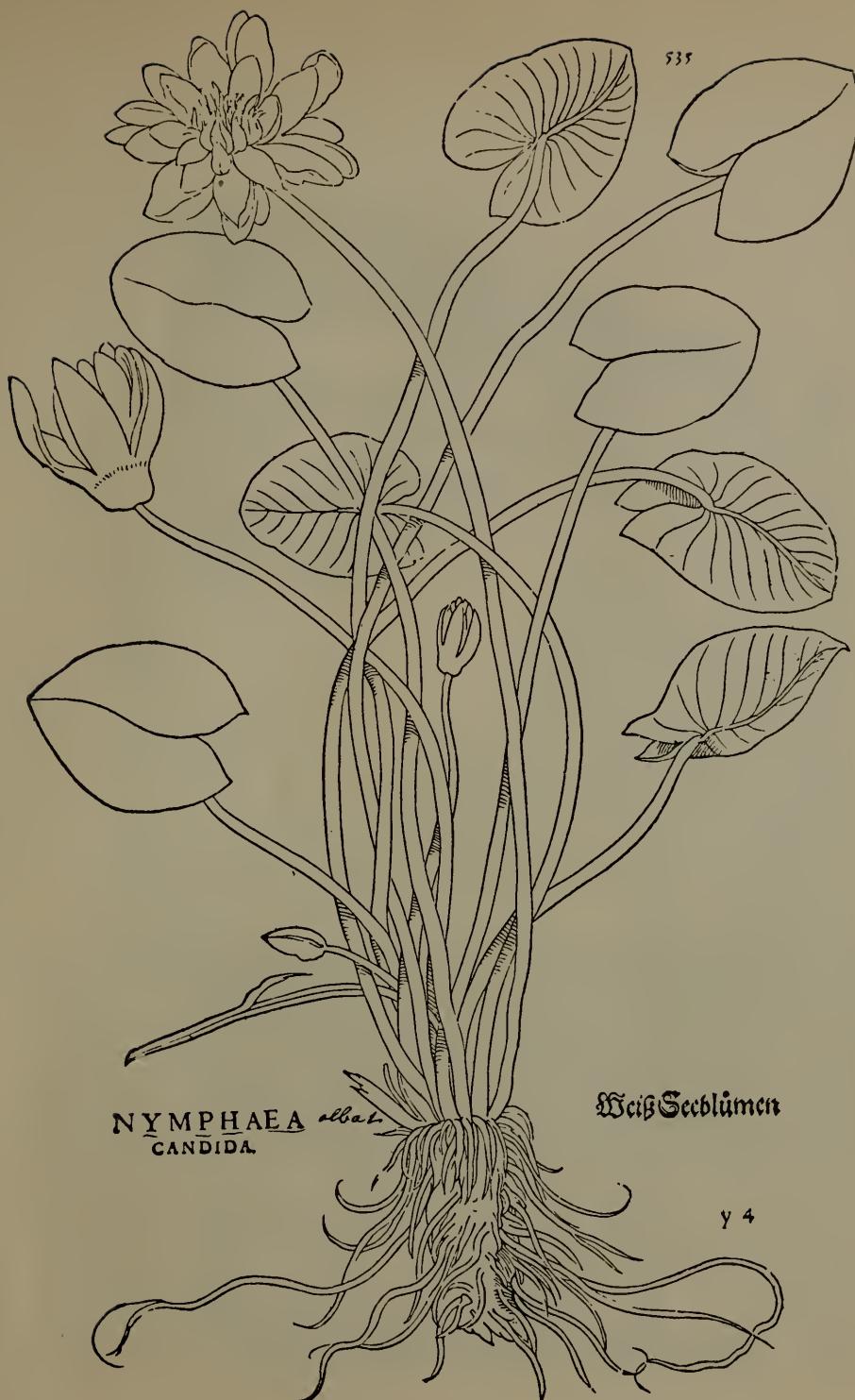
Der Todt würgt die leb. des Baptis
vnd seines Hauses aber Empflich
mugten ih nicht sterben sonder quelet.



163. [SCHNAUSS]. ZURSTÖRUNG DES
BAPTUMS.
[NUREMBERG ? ABOUT 1553]



156. KÖBEL. WAPPEN DES ROMISCHEN REICHES. FRANKFORT, 1545
(Reduced)



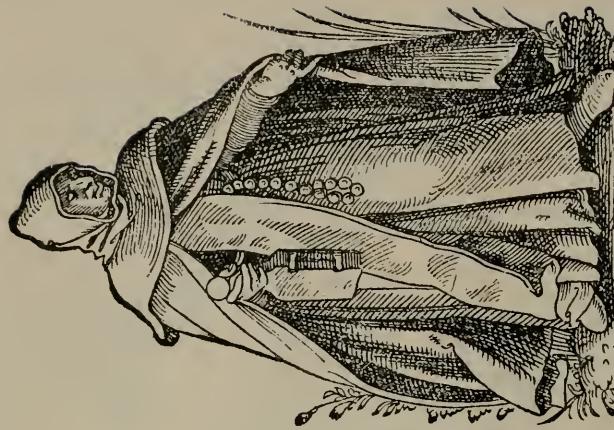
157. FUCHS. DE HISTORIA STIRPIUM. BASEL, 1542
(Much reduced)

Concinnator librorum. Buchbinder.

Qui quis in Anis studiis obambulat hortu,
Et studijs tempus mitibus omne locat.
Huc properes, rugili ferat atq. volumina extra,
Edita Caligraphus que prius aere dedit.



52



188. MODIUS. CLERI ROMANAECCLESIAE HABITUS
FRANKFORT, 1585

Hic ergo campatus tibi levigorit libellois,
Et polito, pita postmodus pelle rego.
Serviceis etiam ligis operosus adorno,
Aeg. comis, summa qua decet arte feco.
Inter ut Anidurum vel mille volumina pulchre
Emineat cultus conveniente liber.

ILLU-

C S

178. SCHOPPER. PANOPlia ARTIUM. FRANKFORT, 1568



185. AMMAN. FIGUREN DER ENGELIEN. FRANKFORT, 1579.



Damit du müdigst auf gründen frey
 Was Gott's anfang thun/wesen sey/
 Mit vollen grillen/sorg vnd flag/
 Plagst du dein herz bnd nacht vnd tag/

191. AMMAN. CHARTA LUSORIA. NUREMBERG, 1588



Gellich auch dien den Künsten frey
 Mit Bücher binden mancherley/
 Hoff ich man werd mich schäßen gleich
 Ein Gliedlein in des Phœbi Reich/



205. VALTURIUS. DE RE MILITARI. VERONA, BONINUS DE BONINIS, 1483

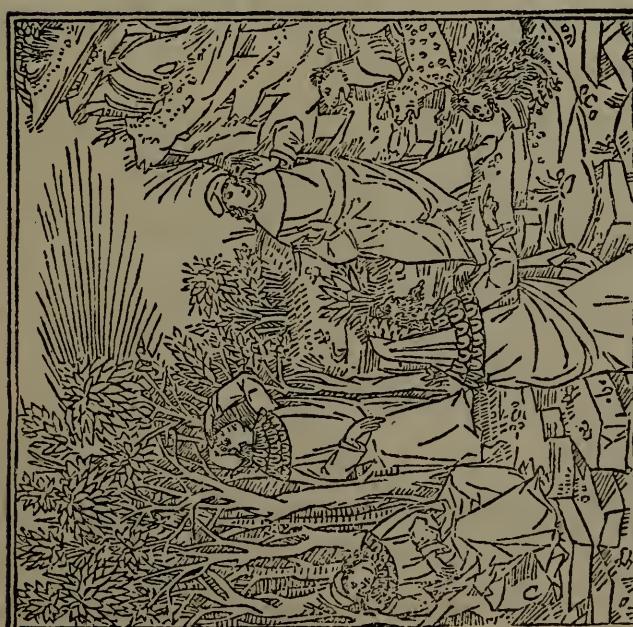


210. BONAVENTURA, MEDITATIONE. VENICE, 1490





211. DANTE. DIVINA COMEDIA. VENICE, PETRUS DE PIASII, 1491





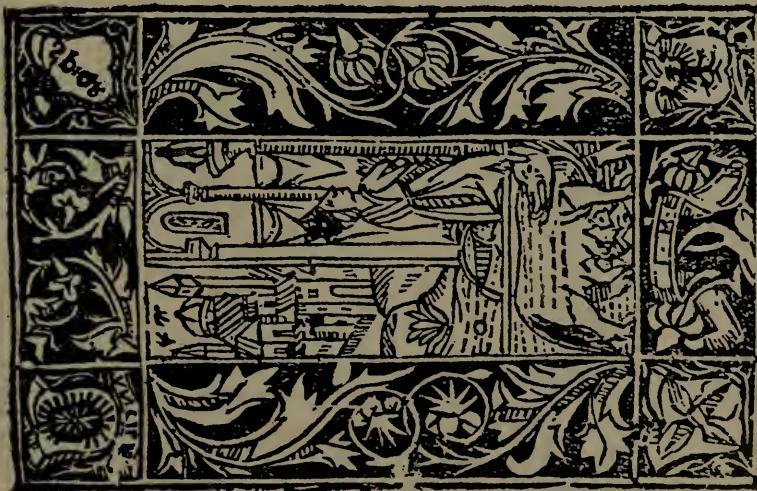
214. MIRABILIA ROMAE, ROME, BEFORE 1491



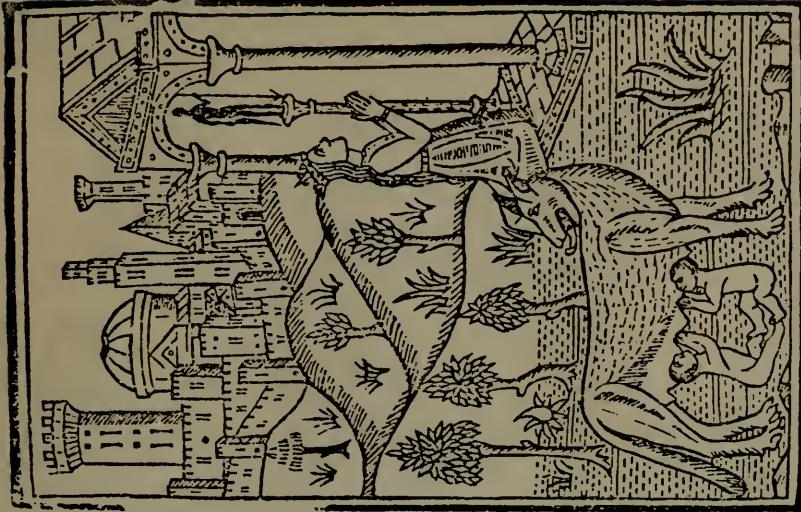
215. MIRABILIA ROMAE. ROME, 1499 ?

60

Mirabilia Romae.



61



216. MIRABILIA ROMAE. ROME, 1500

217. MIRABILIA ROMAE. ROME, 1505

A



221. GAFORIUS. THEORICA MUSICE. MILAN, MANTEGATIUS, 1492
(Top half of cut on b₆ reduced)



222. PETRARCA. SONETTI E TRIONFI. VENICE, 1492
(Greatly reduced)

Tractato o uero Sermone della oratione composto
da frate Hieronymo da ferrara



223. SAVONAROLA, SERMONE. FLORENCE, 1492

De senilis aubente suri. Fabula. 8.



225. AESOPUS. FABULAE. VENICE, 1493



CANTALYCII EPIGRAMMATVM LIBER AD PO-
LYDORVM TYBERTVM CAESENATEM EQVITEM
COMITFMQ VE.

CANTALYCIVS POLYDOROS VOS. S.P.D.

Apinius statius neapolitanus poeta præstantissime
equitum mi polydore: diu multumq; ut ipse ait dubi-
tauit: an siluas suas copiosissimas: quas itermissa ple-
rumq; thebaide festinantisssime luserat: collectas & i-
uolumen congregatas emittere. quoniam antea eas
edidisset: atq; in singulorum in quorum gratia in scribebantur mani

a ii



228. PETRARCA. SONETTI E TRIONFI. VENICE, 1494
(Greatly reduced)



229. BERNARDUS. SERMONI. FLORENCE, 1495

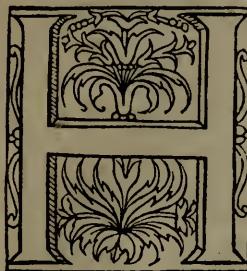
Questo e ellubro che tracta di Mercatacie & usanze de paesi



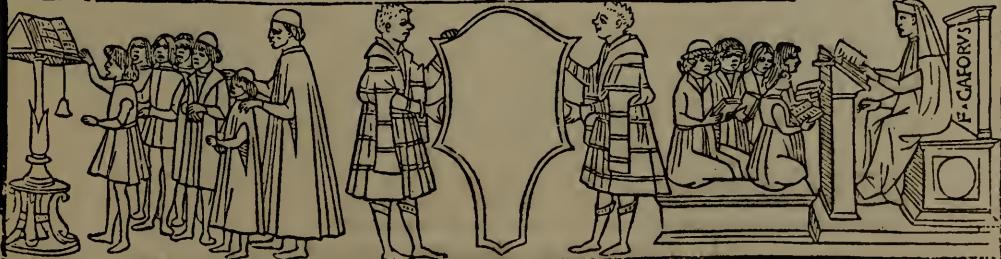
232. CHIARINI. LIBRO DE MERCANTIE. FLORENCE, 1495

LIBER TERTIVS.

De Contrapuncto & eius elementarijs vocibus. Caput primum.



Armonici modulaminiis Genus auctore Bacheo est mos vniuersum quid subindicans diuersas in se habens ideas idest exemplaria: seu diuersas cantilenas compositiones: quod quidem contrapunctum vocanius: quasi concordem concentum extremorum sonorum inuicem correspondentium contrapositis notulis: arte probatum. Hunc enim & si certis est regulis institutus: tanto tamen pulcherrimum aestimari licet: quanto euenerit vnu nobiliori. Est itaq; contrapunctus ars flectendi cantabiles sonos proportionabili dimensione & temporis mensura: Namq; Melodia ex vocibus constat & interuallis atq; temporibus. Vocab autem Alia pedestris qua s. orationes legimus & loquimur. Alia equestris qua poetica carmina secundum Arsim & thesim enuntiamus. Alia modulata qua & naturaliter & in instrumetis secundum harmonican canentes aliquid operamur. Hæc enim voces certa dimensione determinata habent interualla. Pedestres indifinita. Equestris vero quasi quodammodo ex vtrisq; commixta. Interuallorum Alia æquisonis vocibus extremis dupla dimensione intercluduntur. Alia consonis hemiola & epirita. Alia ex vtrisq; commixtis tripla dispositione atq; quadrupla. Alia (minima quidem) sequioctava. Alia rursus incerta irrationaliæ dimensione extremis vocibus concluduntur interualla: quorum longiorem in harmonia instrumentalis prosequemur enarrationem: De his item Guido sic scribit. Dotonus & Semiditonus atq; semitonium & si voces ad canendum coniungunt nullam tamen recipiunt diuisionem. Irrationalia igitur & incerta dicimus huiusmodi interualla: quæ in chordotonio a tribus primis multiplicibus seu incta sunt: & a prioribus duabus superparticularibus segregata: cum omnem potissime melodiam considerationem vel multiplicitatim vel superparticularitatem ipsi ascriperint Pythagorici. Hæc enim sunt huic arti con-





234. HIERONYMUS. EPISTOLE. FERRARA, 1497

(Much reduced)

71



235. BONAVENTURA. MEDITATIONES. VENICE, 1497

72

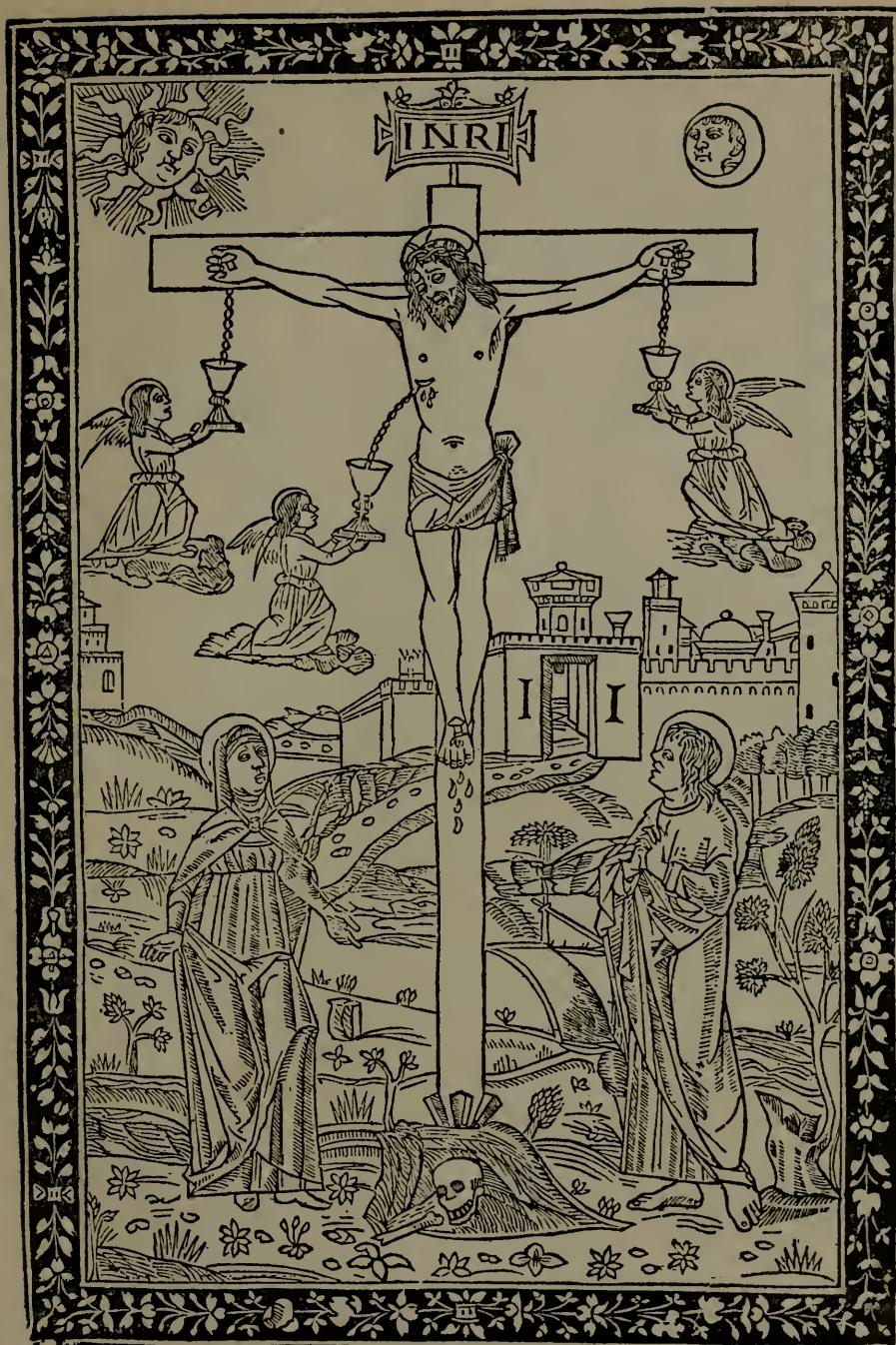
XXIII



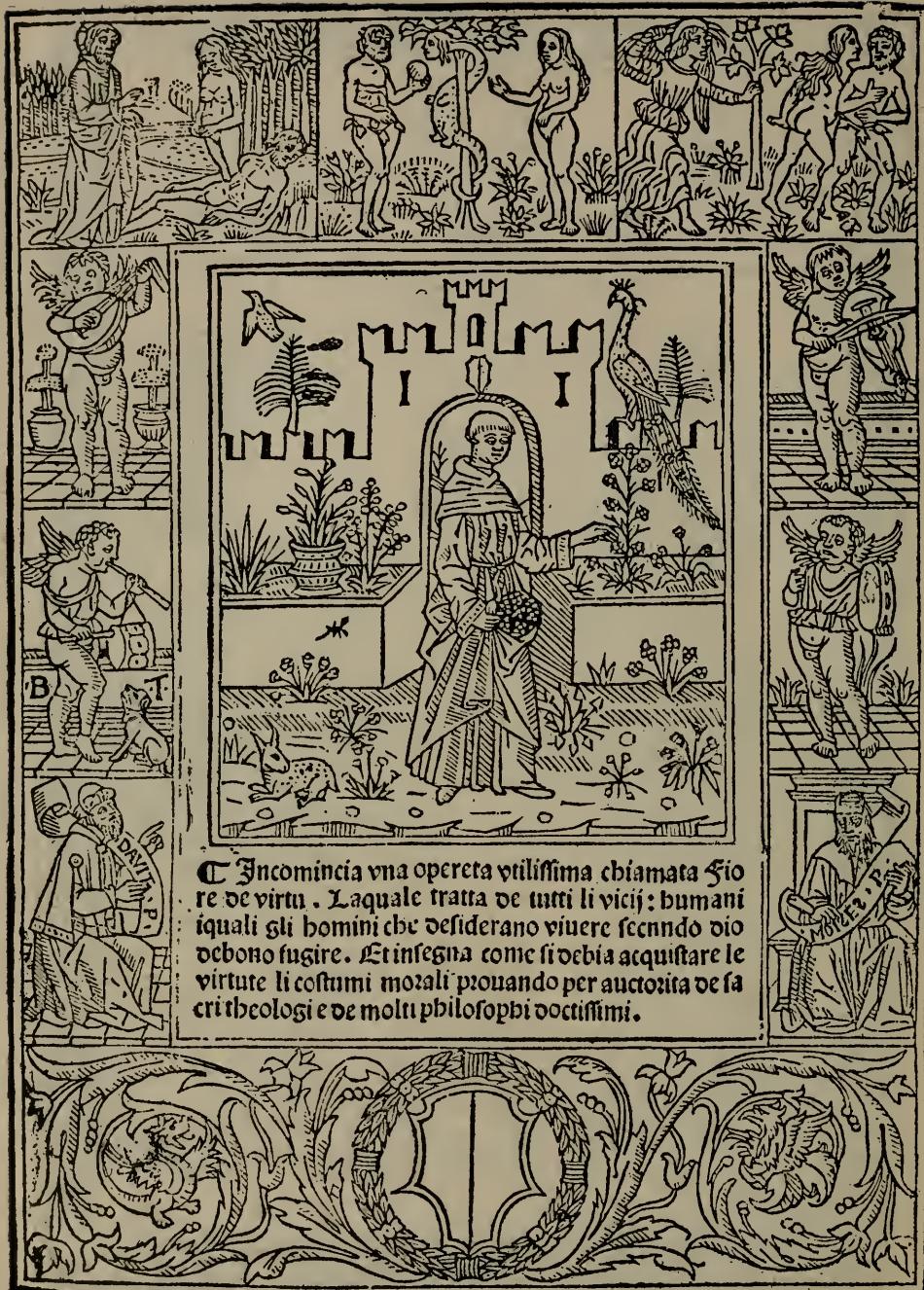
BORAGO

236. HERBARIUS. VENICE, 1499.

Vita Romanorum Imperatorum.242. STELLA. *VITA ROMANORUM IMPERATORUM.* VENICE, 1503.



243. MISSALE ROMANUM. VENICE, 1502
(Much reduced)





245. BERGOMENSIS. *Hystoriarum omnium repercussiones.* VENICE, 1503



247. ARS MORIENDI. VENICE, ABOUT 1503

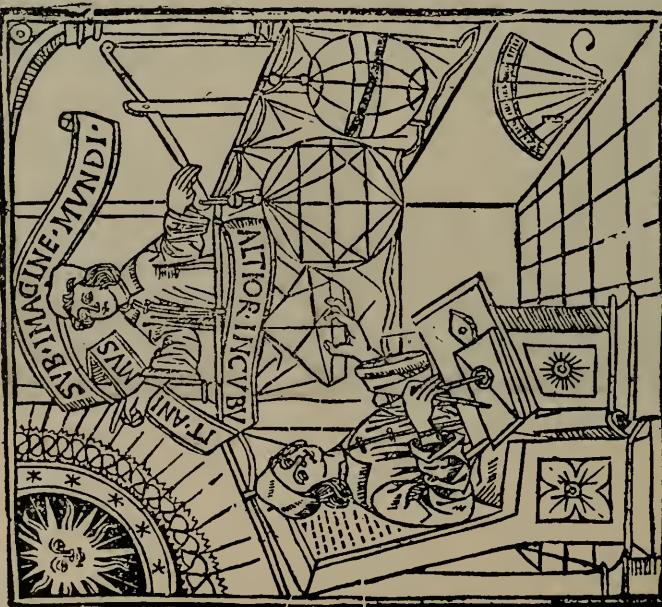


247. ARS MORIENDI. VENICE, ABOUT 1503



79

Lunarum in quo reperiuntur Luna, iunctiones et oppositiones Luna: et eclipses solis et lune per anni circulum. Festa mobilita. Aureus numerus: et littera dominicalis. & cetera.



249. GRANOLLACHS. LUNARIUM, VENICE, 1504 |



261. LICHTENBERGER. PROGNOSTICATIONE. MANTUA, 1511

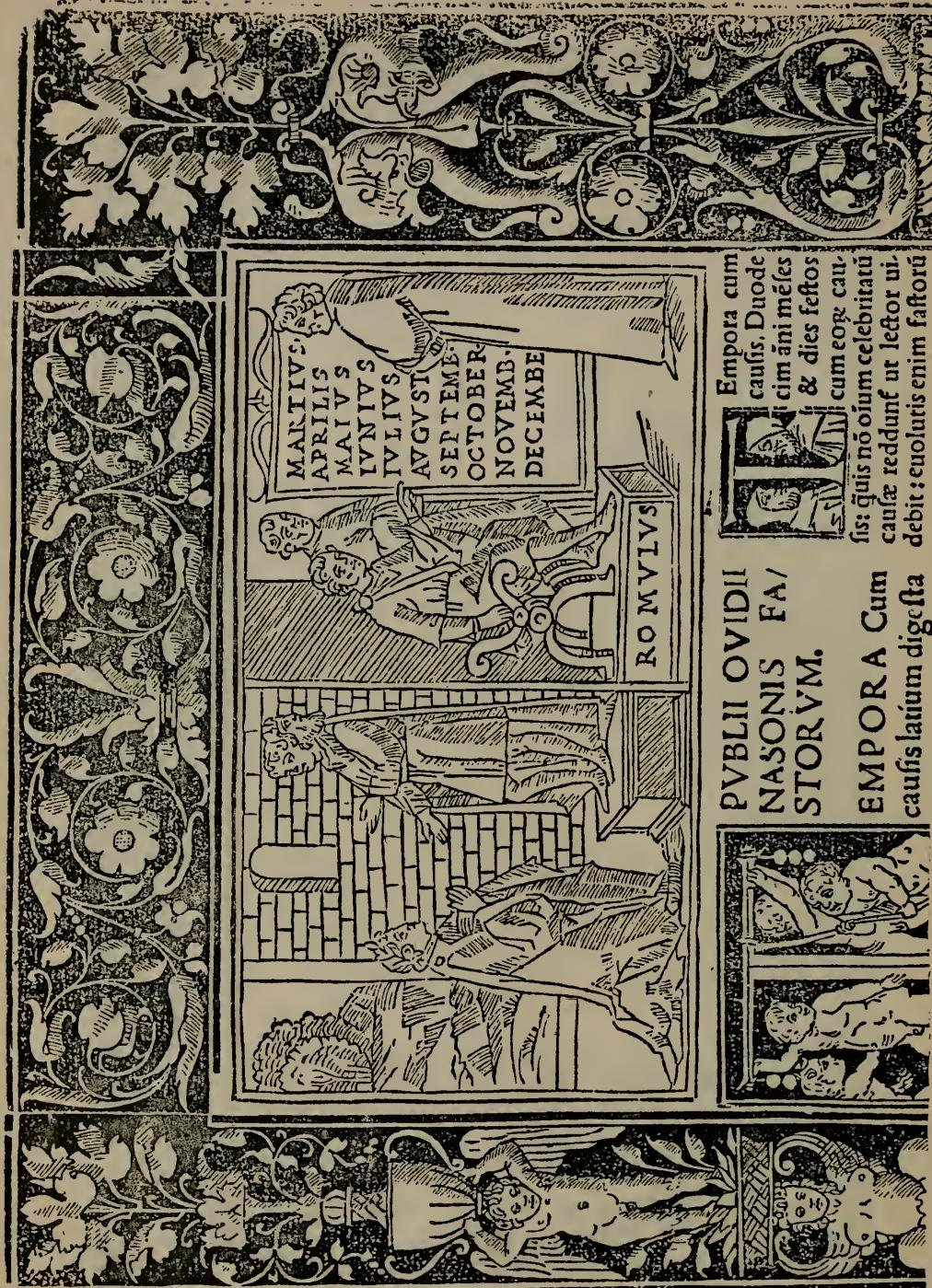


253. BOCCACCIO. DECAMERONE. VENICE, 1504





257. VIGERIUS. DECACHORDUM CHRISTIANUM. FANO, 1507
(*Much reduced*)



Empora cum
caufis. Duode
cim anni mēles
& dies festos
cum eōg. cau
fis: quis nō oīum celebriatū
caufa redunt ut lector ui
debit: euolutis enim fastorū

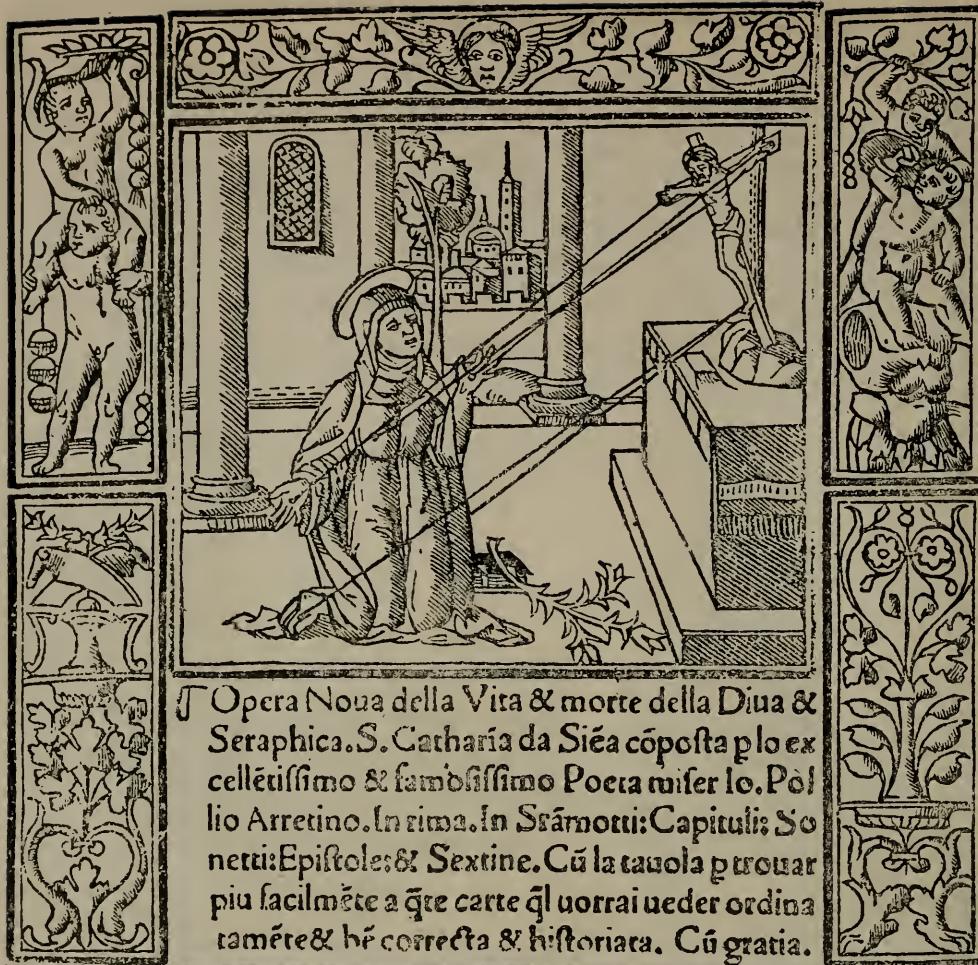
PVBLII OVIDII
NASONIS FA
STORVM.

EMPORA Cum
caufis latium digesta

258. OVID. FASTORUM LIBRI, ETC. VENICE, 1507-11
(Top half of a₁ slightly reduced)

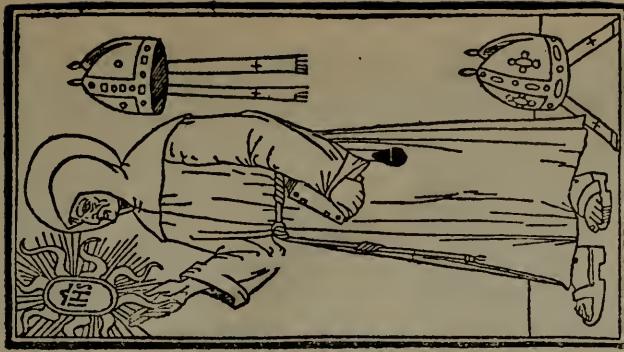


263. PLAUTUS. COMOEDIAE. VENICE, 1511.

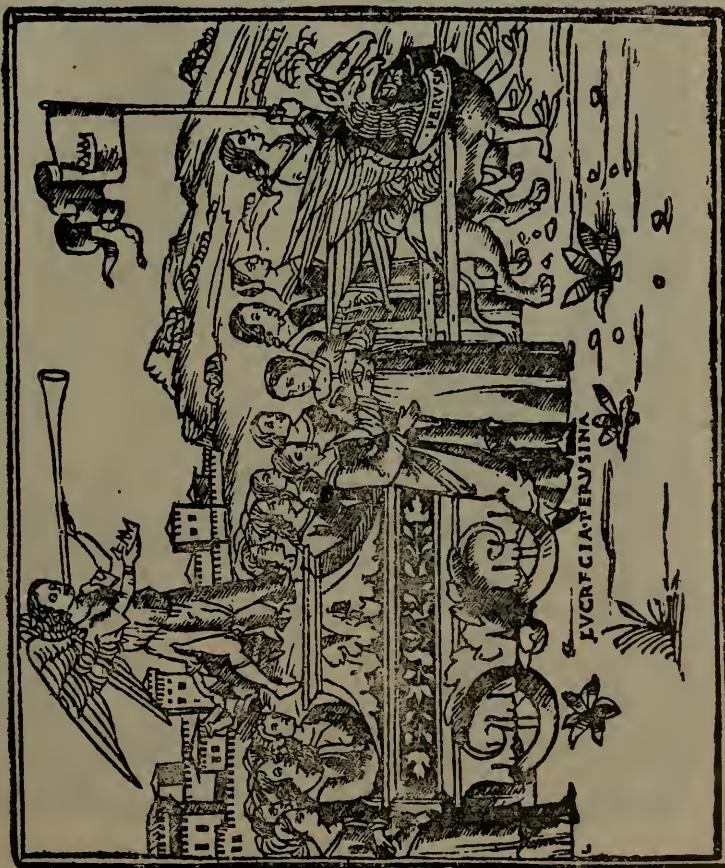


264. POLLIO VITA DELLA S. CATHARINA DA SIENA. VENICE, 1511

Guamorcero De Paris
e Diana Monamen-
te Ilistoriado



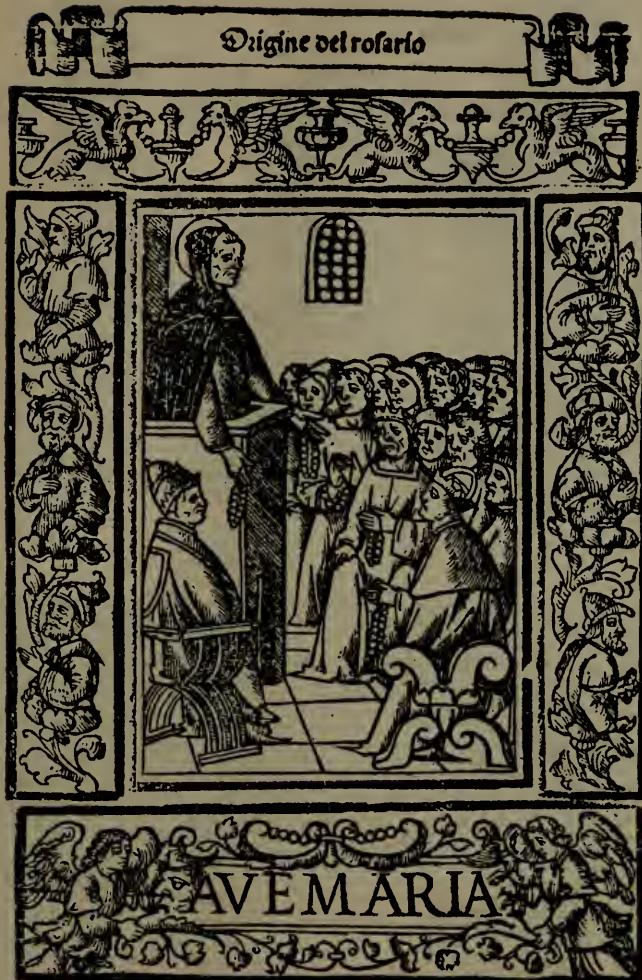
266. DANTE. OPERE. VENICE, 1512



272. PARIS AND VIENNA. VENICE, 1516



277. ARON. THOSCANELLO DE LA MUSICA. VENICE, 1523



280. ROSARIO DELLA VERGINE. VENICE, 1522

91



291. RAPPRESENTAZIONE DI SANTA CICILIA. [FLORENCE, 1550?]

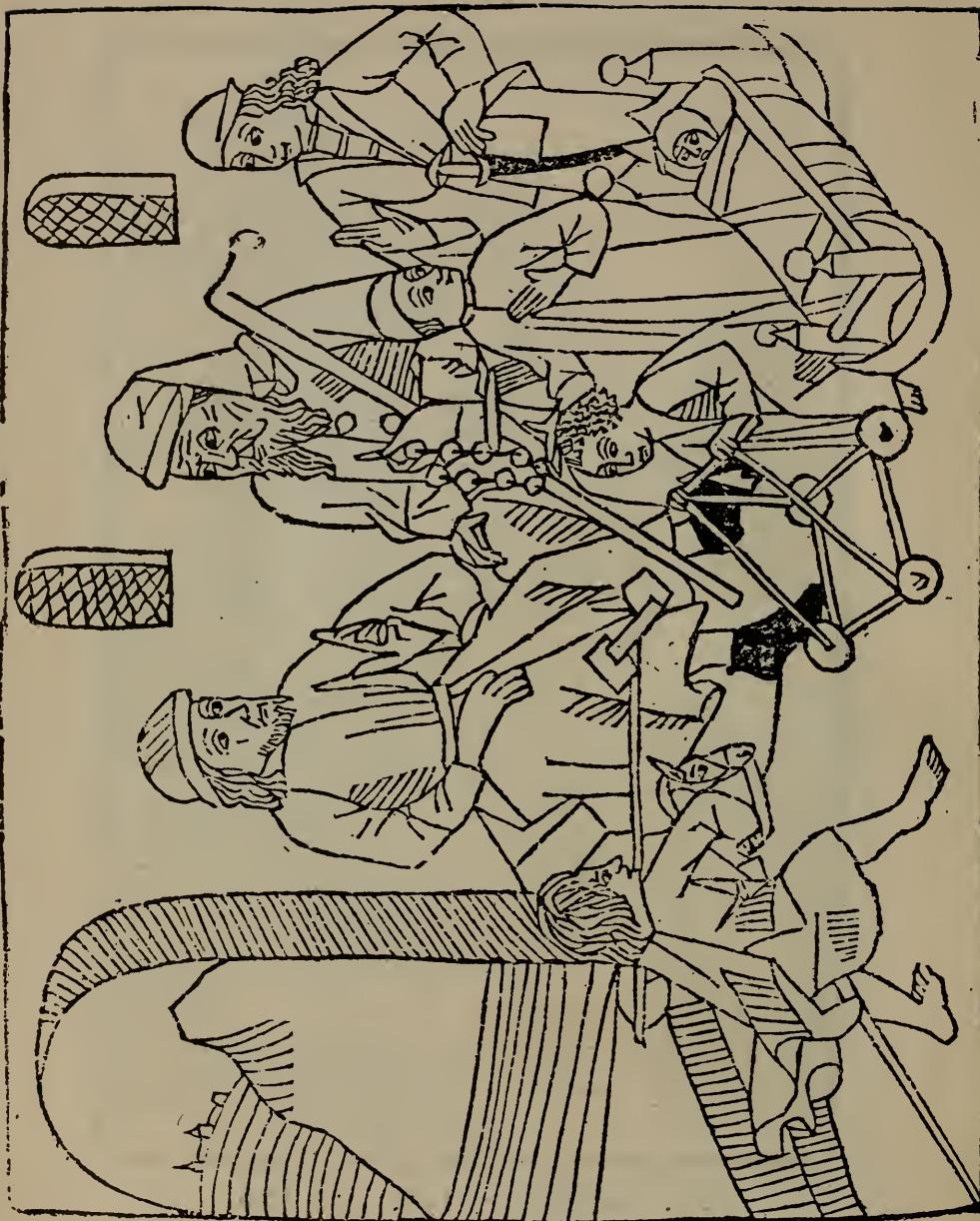
92



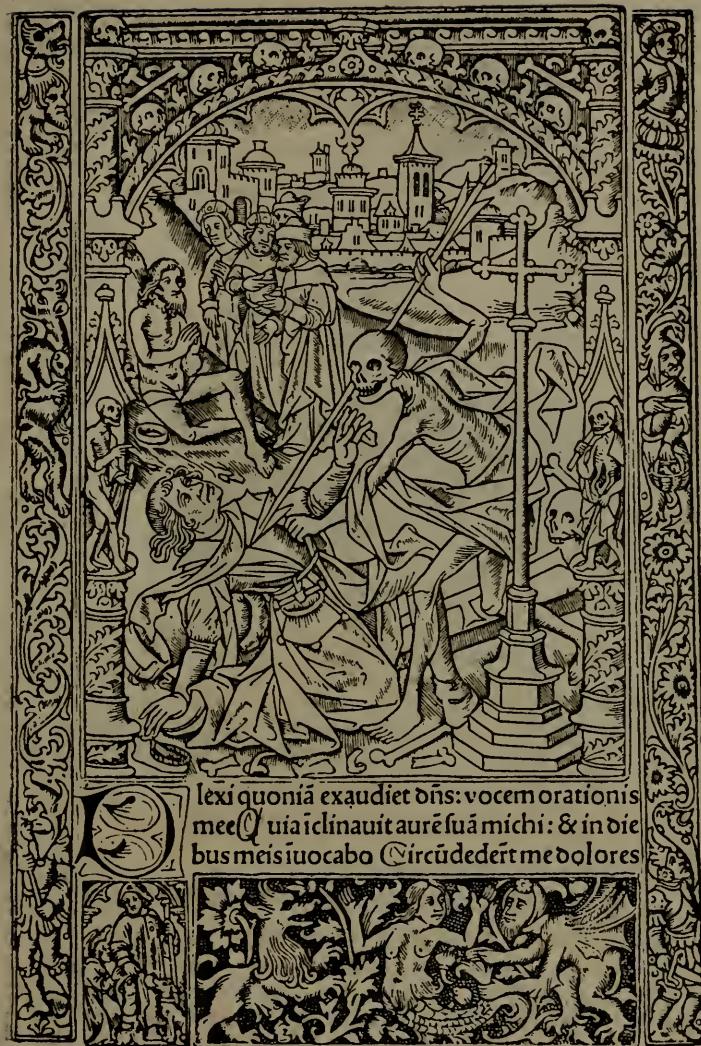
292. RAPPRESENTAZIONE DEL FIGLIVOL PRODIGO. FLORENCE, 1584



298. ARS MORIENDI. LYONS, ABOUT 1490



300. **Z** BARTHOLOMEUS DE GLANVILLE. DE PROPRIETATIBUS RERUM. LYONS, 1491
(Bottom half page)



303. HORE B.V.M. KERVER, 1503

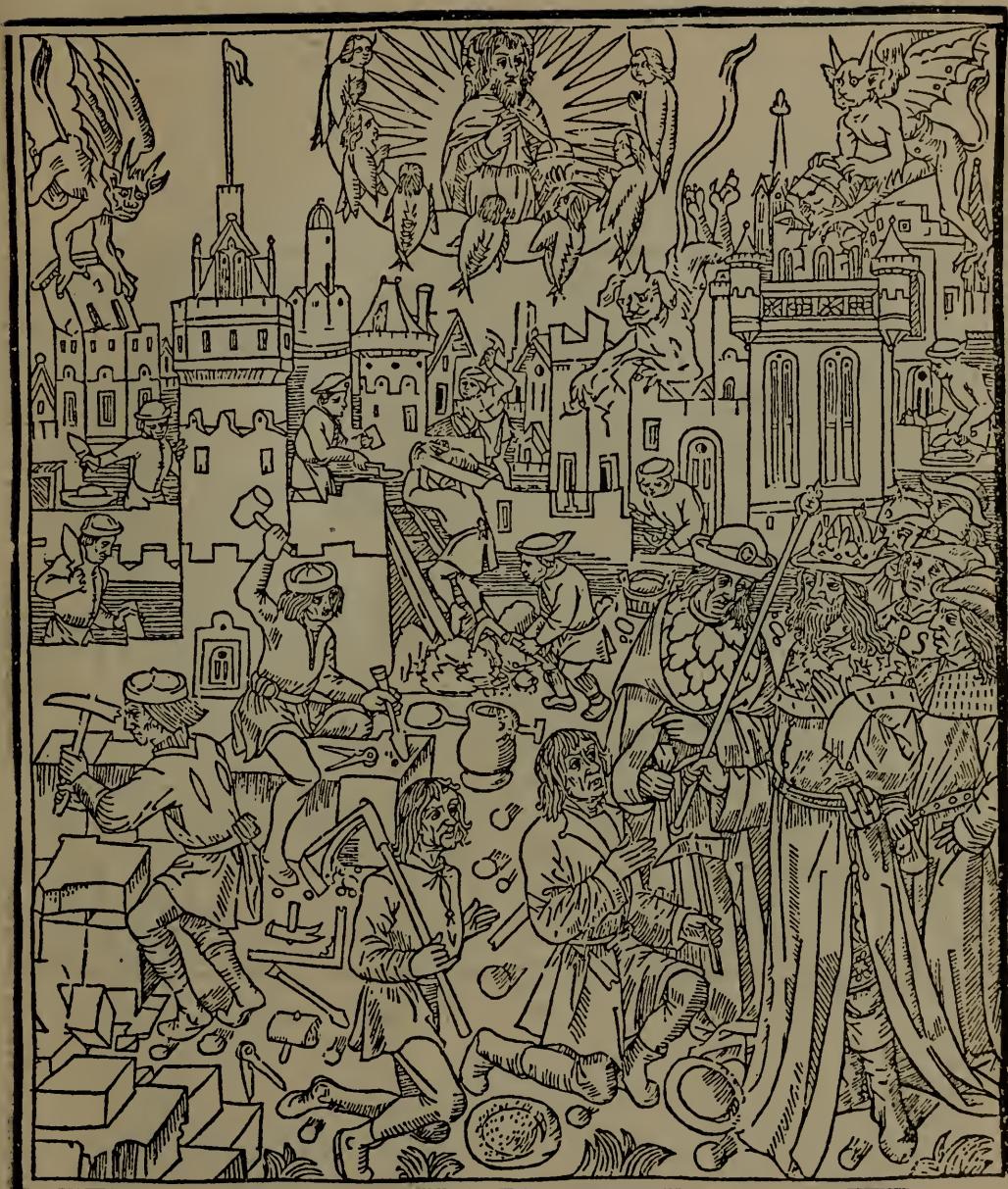




321. JACQUES DE CESSOLE. JEU DES ESCHEZ. PARIS, 1504



324. SULLY. EXPOSICIONES. PARIS, 1512
(Reduced)



328. COLUMNNA. MER DES HISTOIRES. PARIS, ABOUT 1517
(Reduced)



335. GUY OF WARWICK. PARIS, 1525



339. MELIADUS DE LEONNOYS. PARIS, 1528



342. BERTAUT. ENCOMIUM TRIUM MARIARUM. PARIS, 1529



349. MILLAEUS. PRAXIS CRIMINIS PERSEQUENDI. PARIS, 1541
(Reduced)



356. HENRI II AND CATHERINE DE MEDICI. ENTRÉE. PARIS, 1549

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The Plantin-Moretus Museum, Antwerp:—

Breviaries and Missals. [Première Partie.] Les Bois Gravés pour le Breviaire et pour le Missel in-folio. Réimpression sur les Planches originales, accompagnée d'une Notice par Max Rooses. Folio, with woodcut title-page and 11 large woodcut engravings; sd., 12s. 1910

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Quaritch (B.). [Catalogue of] *Monuments of Typography and Xylography.* Books of the first half-century of the Art of Printing. Roy. 8vo., large paper, roxburgh binding, £1. 1s. 1897

Rivoli. *Les Missels imprimés à Venise de 1481 à 1600.* Description, Illustration, Bibliographie. Par le DUC DE RIVOLI. Folio, with 5 plates and 350 illustrations in the text; full morocco super-extra, by L. Broca, £12. 12s. 1894-6

Schreiber (W. L.). *Manuel de l'Amateur de la Gravure sur Bois et sur Metal aux XV^e Siècle.* Vol. I—IV and VI—VIII. 4 vols. 8vo. and 3 vols. folio, containing 121 plates; six vols. bound in half yellow morocco extra by Rivière; vol. VIII unbound, £14. 14s. Berlin, A. Cohn, 1891-1900

Sotheby (S. Leigh). *Principia Typographica: The Block Books, or Xylographic Delineations of Scripture History, issued in Holland, Flanders and Germany, during the XVth Century, exemplified and considered in connection with the Origin of Printing.* 3 vols., roy. 4to., with 120 full-page facsimiles (some in colours), of Block-Books; half morocco, uncut, £7. 7s. 1858

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